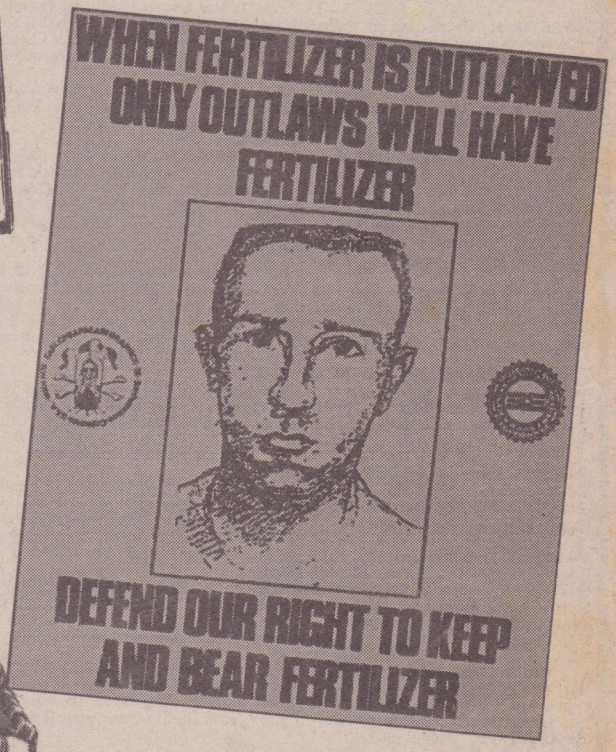
MAXIMUMROCKNROLL

June 1995 #145 $2.00

INSIDE:
TED RALL
AND HIS CARTOONS



ALSO:
CONFLICT, NO EMPATHY,
SCHLEPROCK, SCREW 32,
THE HARRIES, THE REJECTS,
BADGER, MC5, BOB CUTLER.

WHAT'S NEXT:
PUNK
MILITIAS?

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MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT ONLY IF IT'S NOT-FOR-PROFIT.

#50/Jul '87. Newtown Neurotics, Bulimia Banquet, Indigesti, Euthanasia, RF7, Lethal Gospel, Sedition, Grumpfurts, Screeching Weasel, "Putting On Shows In The UK".

#51/Aug '87. Isocracy, Nick Toczek, Stikky, SD1, Ruido De Rabia, "Ideological Fanaticism".

#56/Jan '88. Beatnigs, Neurosis, Civilised Society?, Hunger Artist, SANE/Freeze, "Zine editors don't get laid".

#59/Apr '88. Va Bank, The Plague, Foundation, Black Uniforms, Damage, Four Walls Falling, Nazdor, Majority Of One, "Inconnu & the Hungarian Underground," "Pacifica vs the FCC."

#60/May '88. Scream, Cowboy Killers, Flitox, Subterranean Kids, POW, infamous "Chumbawamba in Northern Ireland".

#61/Jun '88. Women's issue with Frightwig, Mecca Normal, Yeastie Girlz, Burning Bush, Bitch Fight, Underground Club, Ruth Schwartz, "Nicaragua with Jane", Sexism discussion with Positive Force DC.

#62/Jul '88. No For An Answer, Panx Romana, Filthy Few, Original Disease, Political Silence, Hate Crew, GnaGna, Boo Hiss Pffhitt, Steve Ignorant on Crass, "Native Land Rights".

#65/Oct '88. SNFU, Social Distortion, High Circle, Les Thugs, Feed Your Head, Attention, Fear Of God, Spongetunnel, Oncle Slam, KBO, Really Fast Records, "Anarchy Conference in Toronto", "NYC Riots", "End Of The World As We Know It".

#69/Feb '89. Bad Religion, Annie Anxiety, Forgotten Rebels, Decadent Few, Sick Of Intolerance, Breakdown, False Hope, Youngblood, Media Children, "So African Political Landscape".

#70/Mar '89. DOA, Spermbirds, Agent 86, Walking Ruins, City Indians, Seizure, Cadavres De Niños, "GG Declares Suicide", "Eugene Gardens In E Germany", political artist D Minkler.

#73/Jun '89. Crime, Fidelity Jones, Maggot Sandwich, Jailcell Recipes, Bambix, Earth Army, Dread, Orgon Donors, Dawn Of Liberty, No Alternative, "Nazi Resurgence in Germany", "Book Your Own Fucking Tour", "Nightline TV Discrimination".

#74/Jul '89. Dissent, Moral Cruz, Neutral Nation, The Magnificent Brotherhood, Bolt Thrower, Desperate Minds, Kronstadt Club, TV Smith, "Mozambique", "People's Power: Two Decades".

#76/Sep '89. Steel Pole Bath Tub, Tim Kerr, No Empathy, 3 Legged Dog, Underdog Records, Fiendz, Gruesomes, Drowning Roses, Freaks Of Nature, Second Chance, Funeral Swans, "Palestine, Israel and Intifada," "Anti Racist Action," "Burn Your Flag."

#77/ Oct '89. Target Of Demand, The Brigades, Uniform Choice, SVOE, Harsh Reality, Celibate Commandos, Factsheet Five, "El Salvador", "Ska", "Slammy Fang on the Lam", "Ben's Tattoo", "Anarchist Conference", "Deep Ecology".

#78/Nov '89. Majority Of One, Ludwig Von 88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, "Touch & Go Retro," "Positive Force DC," Anti Racist Action," "German Squats.

#83/Apr '90. Jerry's Kids, Dezerter, Helios Creed, Samiam, Decadence Within, Coffin Break, Alienation, Dryrot, Psycho Squatt, Red Letter Day, Head Strong, Bone Shavers, Flagrants D'eli, "The Shadow", "War On Drugs".

#84/May '90. Cringer, No Use For A Name, D.I., Sofa Head, Industrial Suicide, Serial Killers, Citizens Arrest, Radiation Sickness, First Strike Records, "Germany's Move Towards Reunification", "Homelessness In America", "Old Aussie Punk", Turkish scene report.

#85/Jun '90. Nomeansno, Fuel, Sink, Filth, Norman Bates & the Showerheads, Pleasant Valley Children, Rednecks In Pain, Volkswhale, Mosh Potatoes, Bad Karma, Blow Hard, Integrity, Crucial Response Records, "The IRA in America."

#86/Jul '90. Bunchofuckingoofs, Terveet Kadet, Eve Of The Scream, Econochrist, Datura Seeds, Pink Lincolns, Rise, Big Fat Liars, Hate That Smile, Kismet HC, Implement, The Eat, "Panama And Drugs."

#87/Aug '90. Capitol Punishment, Mudhoney, Go!, Hippycore, Jawbreaker, Polska Malca, Angry Son, AIM, Richie Stotts, The Lost, Doe Schwarzen Schafe, Intense Mutilation, "Old Canadian Punk", "Redwood Summer".

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#89/Oct '90. The Offspring, Glee Club, Indecision, Sanity Assassins, Grant Hart, Monsula, Strike Out, Apocalypse, Subvert, Haywire, Corn Flakes, Scruffy Tearaways, Dead Steelmill, "Subway Arts", "Racism", "US Aims in Sending Troops to Saudi Arabia", "Old Italian Punk".

#90/Nov '90. The Dwarves, The Radicts, Peggio Punx, Inside Out, Mark Of Cain, Silverfish, Voodoo Glow Skulls, Nuisance, Resistors, 2 Car Family, Special K, Ravings, Choke, 2 Million BC, 4Q.

#91/Dec '90. Poison Idea, Warlock Pinchers, Tijuana In Blue, Jawbox, Headspring, Hacesja, Out Loud, Ultra Violet Eye, Birth Defects, The Big Thing, "Gainesville Girls", John Brown Anti Klan Committee", "Japanese Racism In America", "Marlboro/Miller Boycott".

#93/Feb '91. Chumbawamba, Snuff, The Fluid, Les Cadavres, Meat Shits, Psycho, D2D, Informers, "The CIA In Italy," "Paris Riots."

#94/Mar '91. Karma Sutra, Laughing Hyenas, La Polla Records, Mr T Experience, Internal Autonomy, Rats Of Unusual Size, Herb Garden, CRI, EyeHateGod, "Skintonic Zine", "World War 3 Illustrated", "War Resistance", "New World Order", "Jeff Patterson", "War Censorship".

#95/Apr '91. Pegboy, Bored, FOD, Mindrot, Nihilistics, Legend Killers, Wholes, Wooden Horse, Jughead's Revenge, Penetrator, Willard, 9-Iron, Ghoul Squad, Humorgod, "Peaceville", "Mykel Board Gets Axed", "Arab Lands and the US/Iraq Situation", "Noam Chomsky"< "War Resistance News".

#96/May '91. "Soviet Punk Issue" with Russian rock press, Moscow Rock Lab, Naive, DSK, Cramp In The Leg, Dumb, JMKE, A...Yee, ANCH, Handy Peppers, Newies, Auktsion, Grazhdanskaya Oborona, Sailors Silence, Russian scene features.

#97/Jun '91. No FX, Kortatu, Carcass, Gargoyles, Nip Drivers, Nuisance, Johnny Puke, Uniform Rejection, Comb, Recalcitrants, Pains Grey, Puzzlehead, Strelnikoff, Straight Youth, "White Knights", "DC Demos", "Culture Of Violence".

#98/Jul '91. Born Against, All You Can Eat, Bliss, Apatia, Pojat, "Bootlegs" with Jello Biafra, Ian Mackaye, Corey Rusk, Tesco Vee, Tom Pig, John Loder, Curtis Taang, and the invisible many,

#99/Aug '91. Tesco Vee's Hate Police, 411, Slum Turkeys, Helmet, Sideshow, C/Z Records, Dionysus Records, Dangerhouse Records, Retro, Jobbernowl, Intent, Bush League, Orgasmic Toilet Band, Vic Vacume.

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#100 pt 2/Sep '91. The Weirdos, Victims Family, Down By Law, The Rotters, Rorschach, Northen Bushmen, The Screw, Wheelchair Full Of Old Men Records, Just Say No, Dogma Mundista, "MRR Bibliography Pt 2."

#101/Oct '91. Lunachicks, The Dread, Specula, Pagan Easter, The Avengers, The Lost, Cowboy Killers, Really Red, "Epicenter Zone & Blacklist Mailorder", "Report From Moscow Barricades", "The Trouble With Revolutions".

#103/Dec '91. Sympathy For The Record Industry, The Didjits, Phleg Camp, Apostates, Jesus Lizard, Jeff Dahl, Urgent Fury, Strongbox, Eversor, Tripwire, Punishment Park, TVTV$, "Devon's Vacation," "Hippy Porn."

#104/Jan '92. Ian Mackaye, 23 More Minutes, Political Asylum, Twisted Red Cross Tapes, Hammerbox, Full Circle Records, Goober Patrol, Freak Beans, "SST Vs U2", "The Business Of Punk".

#106/Mar '92. Wat Tyler, The Cynics, Deviators, Verbal Assault, Philippine Violators, Slam Suzzanne, Molodoi, "Women's Health Care," "Attica 20 Years Later," "H.E.A.R."

#107/Apr '92. The infamous April Fool's Issue with The Fastbacks, Naked Aggression, Mono Men, Richies, Golpe Justo, Dawson, Cross, Nirvana, Blind Spot, "Safe Sex", "Popsickle Festival".

#108/May '92. Spitboy, 15, Unsane, Dead Moon, Buzzov-en, Hijos De Nadie, MCR Co, "Unconstitution", "Piercing And Tattooing".

#109/Jun '92. "Absolutely Queer" issue with Tribe 8, Pansy Division, Bruce LaBruce & Vaginal Davis, Donna Dresch, "Queer Skinheads," "Coming Out."

#111/Aug '92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

#112/Sep '92. Steve Albini, Pain Teens, Nations On Fire, Bimbo Shrineheads, Amen, Rattail Grenadiers, Sins Of The Flesh, TDF, Frogs Of War, Hedgehogs, Jo, Severance, 404 Willis, Fobia Collective, "NY Punk Clubs History".

#113/Oct '92. Jesus Lizard, Pete The Roadie, Svart Sno, The Stalin, The Queers, Oswald Five-0, Dare To Defy, Slaughter & the Dogs, Contempt, "Two Tales Of The Americas," "Professional Punx."

#115/Dec '92. Smut, Gas Huffer, The Gits, Underdog Collective, The Undead, Bugout Society, Mind's Eye, Thighmaster, Public Descent, The Wallmen, The Bollweevils, Bad Genes, Lumpen Proletariat, Landfill, Booby Trap, "scenes From The Drug War", "Avoiding The Draft".

#116/Jan '93. The Diesel Queens, Bush League, Affirmative Action, Ken Sanderson, Genbaku Onanies, Schlong, Karen Black, AOS3, Killing Time, Charta 77, Sleeping Body, Coprofilia, Are We Dead Yet, Social Outcast, Godbox, "Getting The Point: An East Bay Needle Exchange."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#119/Apr '93. Econochrist, Insaints, Blaggers ITA, Spoke, Hasil Adkins, 16, Snair, Sham Pain, Spiderbait, Spit Muffins, Shyster Shyster And Flywheel, Volpi Vadoplyassova, "Marijuana".

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Velocity Girl, Schwartzeneggar, Pleum, Pilgrims, House Of Faith.

#123/Aug '93. Lungfish, (ego), Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".

#125/Oct '93. Chaos UK, Not So Happy, StandCo, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

#126/Nov '93. The Gears, Teengenerate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian-@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.

#127/Dec '93. Lydia Lunch, Claude Bessy, Boss Hog, Aim Your Dick, Hellbender, Backlash, Apocalypse Hoboken, Dots, Struggle, Stovebolt, "Rape".

#128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

#129/Feb '94. "Work" theme issue with: Jim & Debbie Goad (Answer Me!), Beth (Cockpit), John McDonald (Count Backwards), Metal Mike (Angry Samoans), Queen Itchiie (Everything I Touch Turns To Shit), Joe Queer (Queers), Gavin MacArthur (Schlong), Herbie (Spit Muffin), Liz (Super Pussy), Ken Taniguchi (Beyonds), Aaron Muentz (The Probe), Scott Drake (The Humpers), Gretchen Holtz (Smears), Jim (Vatican Commandos).

#130/Mar '94. Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

#132/May '94. The Freeze, UXA, Brainstorm, Stand Up, Parasites, Spore, Whatever, Spud Jones, "3 Strikes."

#134/July '94. All-Japan issue with: H.G. Fact, Senseless Apocalypse, Out Of Touch, Jack With Killer, Mr. Eimori, Lefty, Copass Grinderz, Side Order, Rabia, Volume Dealers, Def Master, The Fringe, The Beyonds, Iconoclast, Death Side, Gods Guts, Thunderbolt, Japanese BYOFL.

#135/August '94. Impatient Youth, Screaming Bloody Marys, Carburator Dung, Timescape Zero, Westworld, Mouthpiece, The Makers, The Monitors, "Punks In The Military".

#136/Sept '94. Mukilteo Fairies, Tourettes, NRA, Logical Nonsense, Fireworks, Smears, Shatners vs Apemen, Ben Hamper, Chicago Homocore.

#137/Oct 94. Guitar Wolf, Hellbillys, AFI, Jeck Kevorkian & The Suicide Machines, Sound Bite House, Trashwomen, Disassociate, No Demuestra Interes, Boston Archives, "Roots of Punk--the 50s".

#138/Nov 94. Skull Control, Good Riddance, Spent Idols, Crutch, The Statics, Randumbs, Public Nuisance, Kent 3, Stretford, Front X, Earl's Family Bombers, Scam Zine, "Putting on Gigs Pt 1", "Roots of Punk--The Cramps".

#139/Dec 94. Portraits Of Past, The Vandals, Hammerhead, Wartorn, Sexton Ming, Decadence Within, Cocknoose, Willys, Purple Onion, "Putting on Gigs Pt 2", "Roots of Punk--Velvet Underground".

#142/Mar 95. Demolition Doll Rods, Seizure Boy, Oblivians, Bunny Brains, Suspects, Guzzard, Doctors, Notoken, Mouthfull, Hellbender.

#143/Apr '95. Vindictives, Stinkerbell, Jesus Christ Super Fly, New Day, Registrators, Youth Brigade, Pit, "True Crime", "Roots of Punk--The Northwest Sound".

#144/May '95. Meatmen, US Bombs, Jayne County, The Stitches, The Loudmouths, Fighting Cause, Piss Shavers, Screamer, Nekhet Naatza, Price Of Silence, Failure Face.

#145/June '95. Conflict, No Empathy, Tina Age 13, Screw 32, The Harries, The Rejects, Bob Cutler, Badger, The "Roots Of Punk--MC5", "The Cartoons of Ted Rall".

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DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: By last day of month-- no later!!
Issue out: By last week of following month

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1/6 page: (2 1/2" x 5") $20
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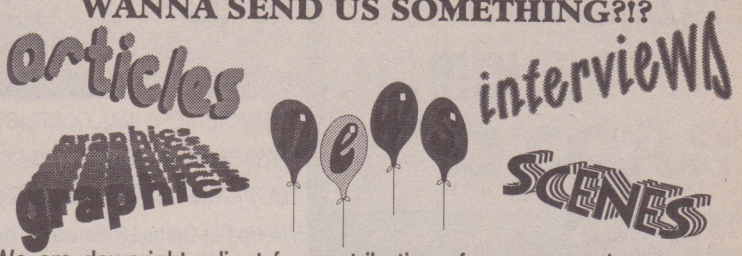

We are downright reliant for contributions from our readers - scene reports, interviews, news features, articles, letters - if you got 'em, we'll take 'em. We have a scanner - a nifty gadget that reads documents *as long as they're neatly typed.* A type size of at least 10 pts is required, as our scanner is a bit myopic. It doesn't read handwritten corrections and poor quality photo-copies give it a headache. If you absolutely must make a last-minute correction, use a light-blue correction marker. The scanner is color blind and won't get all bent out of shape. Typing in all capitals is a childish thing to do and severely vexes our shitworkers, who must retype the entire document. If you're slick enough to have a computer, send it to us on a disk. We can handle any 3 1/2 inch disk, Mac or IBM. We make so much fucking money, we can even afford to return your disk.

Interviews are a particularly touchy subject here at MRR. We want quality! Don't even bother sending us a review of your best friend's band if all you're gonna do is kiss their ass. Here are some tried and true guidelines for you to follow. 1) Plan your questions in advance, but allow for conversational flow. 2) Be controversial. Attack that band for the fascist bastards they are - and don't let them off the hook when they pop off with something stupid. 3) Keep the conversation moving - let it flow from topic to topic. Try not to do all the talking yourself. 4) Avoid taping interviews in noisy restaurants, under freeways, etc. 5) Keep it concise. Transcribing is a bitch, and the longer you go on, the more likely you are to get bogged down in silly, meaningless shit. Try to get to the main issues as soon as possible. End it as soon as the dialogue begins to disintegrate. Avoid one-line-answer questions. 6) Try to get to the personality of the group. At all costs avoid this question: "What are some of your influences?" That's dull, dull, dull! 7) Graphics are important. Send as much in the way of logos, lyrics, photos and artwork as possible. Give us something to work with! Before doing an interview, call us to check it out in advance.

Scene Reports: Keep them short and to the point. Cram them with info... what is there to do in your town? What kind of bands and venues? Think of it as a tour guide for travelling punks, and include addresses for everything. Youth hostels, record stores and other places of interest to punks are important information. Send us nice photos, so we can make it look pretty.

Articles are somewhat rare here; that's because not many well-written ones come our way. Try to be thorough in your research. Pretend you're getting graded. Not all articles have to political or "heavy" social issues - we would appreciate a bit of humor, as well. As much as it pains us to admit it, Ben Weasel's "Punk Business" article was a good example of what we're looking for. If you've got an idea, call us and talk to us.

Graphic Artists tend to be flakes, which is why we have such a tough time keeping this 'zine sufficiently artsy. Send a sample of your work, as well as a rough sketch of what you might do with the 10" by 16" centerfold or a cover.

Book Reviews may not always get published, but if you send one in that we find interesting, we'll be thrilled to run it.

Radio Stations that cover punk are occasionally featured in MRR. Send us in a few paragraphs about your station, as well as some tasty graphics or logos.

Scum Pit is something that interests a rare breed of obsessive record collectors. If you think you know everything or something about rare and collectable punk records, send us in an article.

MAXIMUM ROCKNROLL RADIO

Paula Hirsch — Radley Hirsch
Kenny Kaos — Carolyn Keddy
Alisa Schulman — Michelle Shipley
Jon Von — Last Will

CHRY	North York, ON
105.5FM	Weds 1AM
CKDU	Halifax, NS
97.5FM	Saturday 11:30PM
CKMS	Waterloo, ON
100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KCPR	San Luis Obispo, CA
91.3FM	Sunday 5PM
KDIC	Grinnell, IA
Call Station	Tues 9PM
KDVS	Davis, CA
90.3FM	Friday 10PM
KMNR	Rolla, MO
89.7FM	Thurs noon/Sun midnight
KWVA	Eugene, OR
88.1FM	Wednesday 8PM
KXCI	Tucson, AZ
91.3FM	Tues 1AM
KZUM	Lincoln, NE
89.3FM	Sunday 1AM
WCSB	Cleveland, OH
89.3FM	Mon 5PM Tues 1AM
WESQ	Rocky Mount, NC
90.9FM	Wednesday 11PM
WKNH	Keene, NH
91.3FM	Wednesday 8:30PM
WNCI	New London, CT
91.1FM	Saturday midnight
WPRK	Winter Park, FL
91.5FM	Wednesday 9PM
WSPN	Saratoga Springs, NY
91.1FM	Monday 1AM
WXAC	Reading, PA
call station	
Free Radio	Berkeley, CA
104.1FM	Monday 9PM
4ZZZ	Fortitude Valley, Australia
102.1FM	Tuesday 10PM
Radio Pomme	Louviers, France
91.6FM	Wednesday 7PM
Radio Skidrow	Sydney, Australia
88.9FM	Wednesday 10PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

MATT AVERAGE

SEEIN' RED-EP/FINAL CONFLICT-EP	Hardware-#6-zine/It's Alive-#12-zine
ANTISCHISM-CD/VARUKERS-CD	BATTALION OF SAINTS-A.D.-EP
THE PIST/BRUTALLY FAMILIAR-split EP	DOOM-EP/DEVOID OF FAITH-EP
V/A-Up For Grabs-LP/Simba-#9-zine	RADICAL DEVLOPMENT-10"
HEIST-Bloodstained-EP	Speak So That I May See You-#3-zine

SUZANNE BARTCHY

no excuse

PAUL CURRAN

MR T EXPERIENCE-And The Women...-CD	THE HI-FIVES-Welcome To My Mind-LP
THE TIKI MEN-The Good Life-EP	D.B.S.-Snowball's Rollin Fine-EP
JAWBREAKER-Live At Gilman-EP	ZOINKS!-Bad Move, Space Cadet-LP
TILT-Til It Hurts-LP	ACTION PAINTING-Our Heads Are Round-45
OSWALD FIVE-0-Bred In The Bone-EP	HAPPY ACCIDENTS-27C-EP

LALI DONOVAN

GAUNT-live	5.6.7.8's-live
ARMITAGE SHANKS-both 7"s	V/A-Songs About Drinking-2xLP
SMELLIE FINGERS-Kings Of Cheezy-EP	SEEIN' RED-More Of The Same-EP
LIL' BUNNIES-Carrot Belly-EP	GOMEZ-LP
FINAL CONFLICT-Face Extinction-EP	BRATSIDE/OUT COLD-split EP

KARIN GEMBUS

PRODUCT-Confined-EP	J CHURCH-Precession...-10"
ROCKET FROM THE CRYPT-State Of Art-10"	METOKE-Deine Mutter-EP
MULTI FACET-In My Mind-EP	CIV-Can't Wait One Minute-EP
FABRIC/GREYHOUSE-split EP	SEEIN' RED-More Of The Same-EP
DAHLIA SEED/GREYHOUSE-split EP	FINAL CONFLICT-Face Extinction-EP

CHRIS HARVEY

5.6.7.8's-LP	TELL TALE HEARTS-LP
HI-FIVES-Welcome To My Mind-LP	UNTAMED YOUTH-Live-LP
V/A-Teenage Zit Rock Angst-LP	V/A-Furious Frat Fracases-EP
THE TIKI MEN-The Good Life-EP	ARMITAGE SHANKS-I Know-EP
THE SATELLITERS-EP	CAR THIEVES-Dance Dance Dance-EP

CAROLYN KEDDY

LE BAMBINE CATTIVE-Sharp Shock-LP	CAR THIEVES-Dance Dance Dance-EP
KINA-CD	LIL BUNNIES-Carrot Belly-EP
THE HUMPERS-Sarcasmatron-45	ARMITAGE SHANKS-both 7"s
LEFTY LUCY-Gauche-EP	SMELLIE FINGERS-Kings Of Cheezy-EP
HI-FIVES-Welcome To My Mind-LP	TELL TALE HEARTS-LP

RAY LUJAN

PLAYGROUND-Bent, Lost Or Broken-CD	PLUTO-Cool Way To Feel-CD
V/A-Shred's American Underground '94-CD	MEGA CITY 4/REFRESHMENTS-split 45
ZOINKS!-Bad Move Space Cadet-LP	TILT-Til It Kills-LP
DOWN BY LAW-live/RFTC-10"	J CHURCH-Precession-10"
PEEPSHOW-Inevitability=EP	JOHN MERRICK-Simpaticopacetic-EP

TOP 10

Please send us your records (2 copies of vinyl, if possible—one for review and one for airplay), or CD-only release. We no longer review tapes.

TIMOJHEN MARK

ARMITAGE SHANKS-both 7"s/ASBESTOS-CD	BRATFACE/OUT COLD-split EP
CODE 13-EP/STATE OF FEAR-EP	DEVOID OF FAITH-EP/KURT-Minerals-EP
H-100's-Dismantle-EP/SHITTER LIMITED-CD	HEIST-Bloodstained-EP/SUSPECTS-Exit-CD
RADICAL DEVELOPMENT-10"	ROCKET FROM THE CRYPT-State Of Art-10"
SEEIN' RED-More Of The Same-EP	V/A-Up For Grabs-LP

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on tour

NEIL NORDSTROM

CRIPPLE BASTARDS/SOCIAL GENOCIDE-split EP	ARSEDESTROYER-CD/GENOCIDE-12"
HEIST-Bloodstained-EP	DEVOID OF FAITH-Denial By Machinery-EP
V/A-Rehearse For The Apocalypse-EP	KURT-Minerals-EP
CUMBRAGE/DISMACHINE-split EP	STATE OF FEAR-Shroud-EP
FINAL CONFLICT-Face Extinction-EP	OGREISH ORGANISM-4th Pill-EP

JEFF RANDOM

ARMITAGE SHANKS-Support Slot-45	ARMITAGE SHANKS-I Know What You Need-45
5.6.7.8's-LP	DMZ-Live At The Rat-EP
LIL' BUNNIES-Carrot Belly-EP	STINKERBELL-Who Blew Smoke-EP
V/A-Songs About Drinking-2xLP	GIRL TROUBLE/POPDEFECT-split 45
LEFTY LUCY-Gauche-EP	MENACE-Final Vinyl-LP

BRUCE ROEHRS

SWINGIN' UTTERS/STITCHES/GAUNT-live	THE HUMPERS-Sarcasmatron-45
V/A-Super Yobs Showdown Vol 1-LP	OXYMORON-Fuck The Nineties-LP
JABBERWOCKY-We're Just Bom Bom Boys-EP	LAUGHIN' NOSE-Laughin' Cunts Up Your Nose-LP
SEEIN' RED-More Of The Same-EP	REAR ADMIRAL-Chin Music-EP
SMELLIE FINGERS-Kings Of Cheezy-EP	A.F.I.-Fly In The Ointment-EP/MAD 3-Space Biker-EP

KEN SANDERSON

GAUZE/G.I.S.M./DEATHSIDE/GAIA-live	V/A-Up For Grabs-LP/RIVERDALES-45
OI POLLOI-EP/SEEIN' RED-EP	LIL' BUNNIES-EP/INDIGESTI-CD
LAUGHIN' NOSE-Laughin' Cunts Up Your Nose-LP	HALO OF KITTEN/HAMMERHEAD-split EP
V/A-Songs About Drinking-2xLP	V/A-Quebec Crusade-EP/SUBCAOS-EP
FINAL CONFLICT-Face Extinction-EP & live	JACK WITH KILLER-#6-tape

JON VON

HI-FIVES-Welcome To My Mind-LP	STINKERBELL-Who Blew Smoke-EP
DMZ-Live At The Rat-EP	CAMPUS TRAMPS-Power Pop Pauline-EP
THE HUMPERS-Sarcasmatron-45	TILT-Til It Hurts-LP
J CHURCH-Precession...-10"	THE TIKI MEN-Good Life-EP
TONICS-Ups & Downs-EP	RIVERDALES-Fun Tonight-45

TIM YOHANNAN

5.6.7.8's-LP/MENACE-Final Vinyl-LP	JABBERWOCKY-We're Just Bom Bom Boys-EP
SMELLIE FINGERS-Kings Of Cheezy-EP	THE HUMPERS-Sarcasmatron-45
ARMITAGE SHANKS-Support Slot-45	RIVERDALES-Fun Tonight-45
A.F.I.-Fly In The Ointment-EP	TOTAL CHAOS-Patriotic Shock-LP
TONICS-Ups & Downs-EP/JOLLY HO-HO'S-12"	SNAP-HER-Name Brand Society-EP

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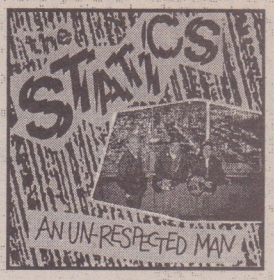

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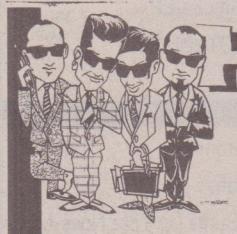

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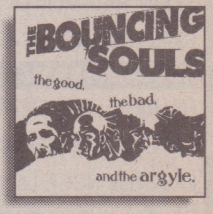

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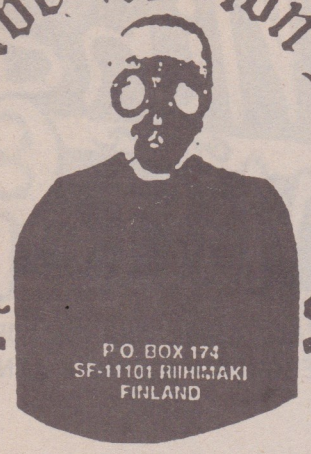

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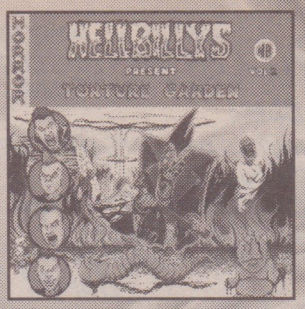

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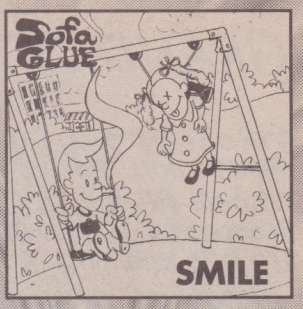

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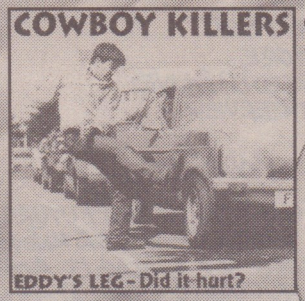

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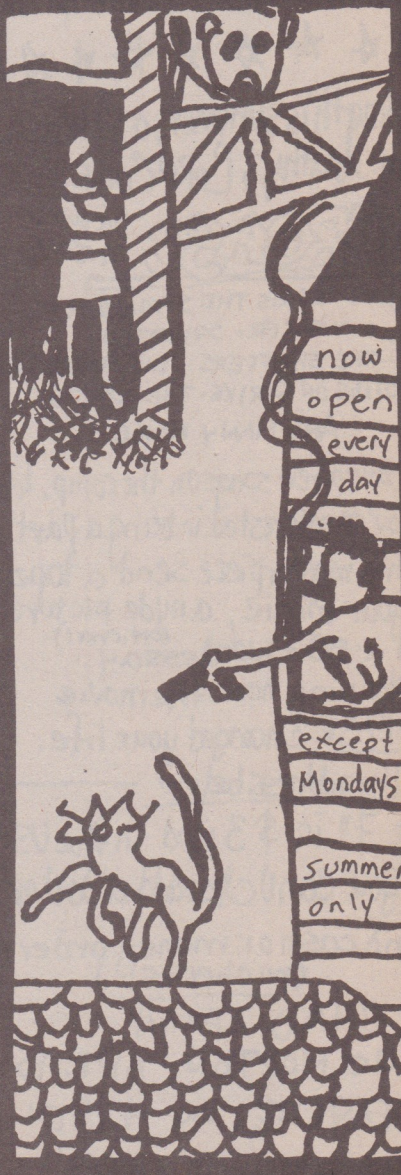

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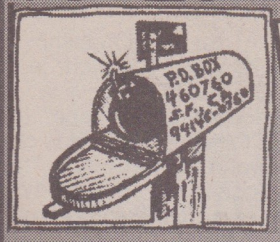


Dear MRR,

This letter is in response to Brian Zero's column in the last MRR. I am somewhat uneasy in writing it for I am coming to the defense of someone who is not popular in the punk rock world or in your eyes. The person in question is Stewart Katz, demon punk rock promoter. Stewart, as we both know, ran Clear & Distinct Ideas. And I worked in CDI for at least three years and at the height of punk's popularity in the 1980s. I also worked on a fanzine, *Spamm*, a radio show, and in a group that my mom organized to bridge the gap between parents and their punk kids (remember this was at a time when kids were being institutionalized by their parents for being punks). I also put on free punk shows in public parks and did a lot of little shit to support bands. By no means was my involvement in punk spurred by monitory interests. My commitment to punk was (and is) birthed by some strange blend of alienation, idealism, and escapism. As lifer, yourself, I am sure you understand. I would also argue that knowing and working with Stewart very closely for a good number of years would put me in the position to say that his attraction to punk and his active involvement in it were also a product of the same said forces.

I began working with CDI by putting up flyers and at the end found myself handling a lot of the financial affairs, some security, and a chunk of the organizational work. I was intimately acquainted with the books. I knew the receipts and the expenses. I also knew what resources it took to put on a punk rock show with a band such as the Dead Kennedys (the unmentioned but alluded to band in Brian's column) without having the shows closed down by the cops. This was one of the biggest concerns of Stewart and all involved with CDI. When CDI first started in 1981 (birthed because Stewart was sick of driving to Frisco to see good bands), Stewart not knowing how to hook up with bands got advice from the notorious Paul Rat, an untrustworthy character as I am sure you will agree. However back in the early 80s, Rat was not Dirk and Dirk was the bad guy of the day. At least he was in the DKs eyes. So in order to do the DKs in Sacramento, Stewart dealt with Rat. Stewart's relationship with Rat was to continue for quite a while, perhaps not a wise move but one that occurred nonetheless.

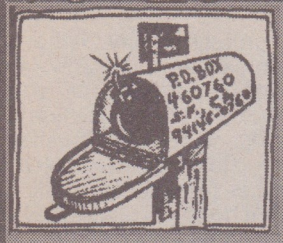
At that time, putting on shows -I Sacramento was relatively easy. Hall owners had not caught wind of punk and were eager to rent out empty halls. Jocks and violent fuckheads had yet to make an appearance so stage security was not needed. And bands were not asking for huge guarantees so money was less of an issue. All that was required for a punk show in Sacramento circa 1981 was a handful of flyers, a few people to watch the door and take tickets, some bands, a p.a., and a hall. As punks popularity with kids and its unpopularity with cops and parents grew costs went up. But at first not by much. The first hassle was getting kicked out of a hall after doing three shows cuz some asshole kicked in a toilet or the cops had leaned on the hall owner. However despite leap frogging from hall to hall, ticket price remained $3 to $6 depending on expenses. The shows sometimes made money (not much), usually broke even, or lost money. Looking at a years worth of expenses and receipts, the whole ball of wax was a break even job. But as I mention earlier, hall owners were ceasing to rent to us (bars were out of the question because CDI did all-ages shows). Also cops were on our neck big time. Kids were getting harassed by cops, shows escaped being shut down only by stalling cops outside until the last band played, hall owners were threatened by cops, the city council passed a law to keep CDI from renting city owned facilities (one of two city ordinance designed to harass punk promoters, specifically CDI), and cops forced their way into shows and harassed kids inside by searching them and checking their breaths for alcohol. Stewart had no control over the cops and, since he was only renting the hall, he had no way of keeping the cops off the property. So what did he do? He opened up Club Minimal, an all-ages punk club in an industrial area of town.

Meanwhile a character named Bart Cavanaugh slithered into the Sacramento punk scene. Bart, son of a conservative ex-city manager, and brother of two punks in the band the Lamos (the best Sacramento punk band that ever lived) decided he wanted to do shows. He believed Stewart didn't do show right and wasn't putting on the bands that he wanted to see. Fine and dandy. He should do shows then. And he did but that wasn't all. He also went out and pulled down CDI flyers, advertised in early MRRs with ads that said shit like "Bands: Tired of not getting paid?. . .", and bad mouthed Stewart and CDI to whoever would listen. At that point I was just putting up flyers for CDI and going to CDI shows. I was also working a bit with Bart putting up flyers whenever he had them, usually two days before a show. Bart knew I worked with Stewart, he also knew that since I had the only punk zine in town and a brother in a popular band I also had a certain amount of cred with my peers, something Bart felt he lacked because he was 7 or 8 years older than us and was a classical music enthusiast. Bart did a couple of shows at halls which were not very well attended due to lack of publicity and were unruly enough to get him kicked out of the places he rented. He, too, decided to open up a punk rock club. Like Stewart, Bart had endless hassles with the city in getting a "dance permit," the magic slip of paper that makes shows over 100 people legal in Sacramento. Stewart got his by organizing a protest at City Hall and publicly making an issue out of how he was getting discriminated because he was opening a punk club. Bart had the option to join Stewart but refused because Bart had a pathological hatred toward Stewart which stemmed from Bart's ineptness in putting on shows and what he views as Stewart's success. Bart's pathology extend so far that he routinely lied to others about both his and Stewart's operations and paid people to stay Stewart's shows. Bart on more than one occasion offered me $50 to steal Stewart's mailing list (I did not). I know for a fact that most of the early info on Stewart and CDI that MRR received was from Bart. If it was believed, you were had.

Back to Club Minimal. Club Minimal lasted for a year. It was shut down when the city decided not to renew Stewart's dance permit. While Club Minimal offered weekly punk shows, it also brought a lot of headaches by people involved. Police harassment, thought to diminish once we were "legal," increased. The police file on Stewart, Club Minimal, and CDI is a hoot. Buildings surrounding the club were damaged by punk vandals. Show attendance dropped because there were more shows to choose from (before, there were one or two shows a month). Insurance kept climbing. And costs went up. CDI got sued by a person who got landed on by a stage diver. The settlement was five figures. Insurance did not pay for it so it came out of Stewart's pocket. Stewart's income came from his job at his parents print shop. Much of this was funneled into the club. When the club closed Stewart made up shirts that read "Club Minimal: End of and Error. " Stewart was more than $10,000 in debt due to his attempt at a punk club.

On the other side of town, Bart wasn't faring much better. After much struggle he wound up doing one illegal show (No Trend) and one legal show (JFA/Whipping Boy). I worked on both shows. He then closed down for a while because of harassment's from the fire department. He wound up doing two more shows, including a disastrous Exploited show. He tired of punk rock and its hassles and started doing teen dances, a very lucrative racket. He was shut down after a year or so and moved up to South Lake Tahoe where he conned the city into supporting a teen dance operation for tourist kids. He did quite well at that but maintained his sleazy operations. The last that I heard of him was a few years ago when he was trying to sell himself to the city of Sacramento with some redevelopment scam, a pitch that he was, thankfully, unable to get across.

Despite the "error" of Club Minimal, Stewart continued to do shows. But in the years time away from the hall scene, costs had risen and would continue to rise. CDI started doing shows in the county to get away from city cops. But the county sheriff were just as bad. They would not hesitate to shut down shows in the name of crowd control and the routinely camped out in the



parking lot of the active venue and harassed kids. As much as I hate to recommend anything by Henry Rollins, his new book, *Get in the Van*, paints a good picture of cop/punk life, in those times, if you don't recall yourself. But there was a difference between city and county cops: County cops could be bought off. The gig was this: The sheriff department would go to the hall owner and say, "I will close down your operation as a nuisance unless you have proper security. "The club or hall owner would ask, "What is proper security?" The cops would say, "At least ten club personnel and two off-duty police officers in uniform." Ten club personnel cost at least $150 (less if you could talk them into using CDI security). Two off-duty police officers cost $200, add an extra $100 if you want them in uniform. The $200 is payable to the cops, the extra to the police athletic fund or some related bullshit. But the show would go on and cop harassment's would end.

Now you might ask, "Why would you rent places that cops would harass? Why not do shows on the sly?" The answer is this: If you are doing shows with bands like Black Flag, DOA, the Circle Jerks, the Vandals, Suicidal Tendencies, the Dead Kennedys, etc. You needed to draw people. The bands mentioned (and others) were the "hot" bands at the time and they wanted big guarantees. the Black Flag/SST package was $1000, the Circle Jerks were the same, the DKs went for $1250, DOA was a bargain at $800. As bands like the Butthole Surfers got popular they would ask $1500 and get it. The total band guarantees for a show were $2000-$3000 plus percentages. Hall rental was at least $500. Sound was $250. Security was $150. Publicity was $100. Cop payoff was $200. The total cost of a show would be from $3000 to $5000. You cannot do underground shows when your expenses per show are that much and when people are asking to see the "big" bands. So if your costs are and average of $4000 and you figure 500 are going to show up you need to charge $7 a ticket to break even. If you want to include past and future loses into the cost, your ticket prices will go up. If you want to pay your staff and yourself for the days and days of work doing promotion, books, etc., your costs go up. If you are lucky, you score big and everyone gets paid well. If you are not so lucky, you drop a few thousand on a show and everyone goes home paid but you and your staff. That's the breaks. That is why ticket prices are bumped to $10 a pop. Brian Zero's quip about Stewart was a guy who had an idea that punk rock was renting out big halls and charging big prices for shows does not hold water when it is reduced from the simplicity of his statement. A lot of the shit that both Brian and I probably think suck about big punk shows (high prices and security) are directly related to the audience and the costs of a show. As CDI continued expenses rose. So did the unruliness of fans. Band equipment and p.a. systems were getting destroyed by aggro stage divers, many of the refugees from the "great" metal punk crossover of the mid-80s (one of punks biggest strikes against it). People injured from stage dives or in the pit were raking promoters over the legal fire for hefty settlements (Stewart got sued three times and lost three times). And security at CDI shows was never that threatening. The average height of a CDI security person was 5'8". No one was buffed out. Most of us were geeks and way out of shape. And the "security crew" was mixed gender not football jocks.

The show that Brian refers to in his column was a Dead Kennedys/Descendents/Victim's Family show at an old movie theater in Novato. The DKs wanted CDI to put it on because we had done a good job with a few shows of there's and they want to do shows outside but near the Bay area and Sacramento. They did three: Nevada City, Novato, and Chico. The Chico and Novato shows were set-up by locals and managed by CDI. The local in Novato was a Paul Rat flunky and a fuck-up. He was supposed to get a stage. He got awning. It was decided not to use a stage but to make the area in front of the seats the "stage." It was also decided by the bands and promoters that security would be at the end of the aisle to keep people from running into the band. Also earlier in the day, the cops and the fire department had checked the place out with an eye toward shutting it down. They wanted clear aisles, they wanted access to the fire exit, they wanted no punk rock show in Novato. They got none. The place was packed. People attempted to turn the aisles into a pit thus making it dangerous to use the two aisles. People fucked with security, security fucked back. The whole thing sucked but in the light of the situation who was to blame? The fuck-up who booked the only hall that would rent to folks for a Dead Kennedys' show? Or the DKs for wanting to play Novato? Or the big bad security? Or the evil Stewart Katz? Or the asshole jocks who wanted to make a pit in the only place to walk to the bathroom or the fire exit? Hell, I don't know and I really don't care. What I do know is that Brian needs to get all his facts down before he casts aspersions.

The Davis show is another example of Brian and his blinders. He describes a situation where a kid gets kicked by Jello because the kid has latched onto Jello's leg. Jello is evil cuz he kicked a kid to get his leg free. CDI and Stewart Katz are evil cuz it happened at a CDI show. How about the kid? Is he evil cuz he started the chain of events that lead to his head getting kicked? Or is he evil because he filed a lawsuit against Jello, the Dead Kennedys, Stewart, CDI, and U.C. Davis over said incident? You want to know a bit more about that show? Well about this: The bill that night was pretty broad. Booked with the DKs were Mojo Nixon, 7 Seconds and Phranc, the lesbian punk rock folksinger who was out as hell before it was cool to be out. The audience had a huge faction of frat boys, aggies, and jocks plus UCD security composed of UCD football players (the university's responsibility not CDI's). Mojo Nixon was tolerated. 7 Seconds were accepted. Phranc was not. People threw shit at her. Threatened her. Rushed the stage. She was cool throughout and earned my respect. But the audience didn't give a shit. A good portion was vicious and that viciousness continued throughout the evening. The Jello/leg thing was part and parcel of the night's festivities.

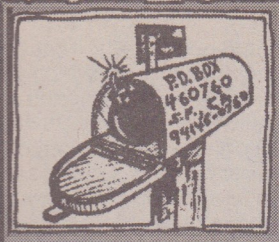
After that event I worked in CDI for about a year and quit. Something that is inevitable in promoting happened to me: I started seeing bands in terms of whether they would draw or not. Not cuz I wanted to get rich or wanted CDI to prosper but because too much money was riding on the line. Plus punk started to suck. Metal had invaded and thrash meta/speedcore was the rage. Punk bands didn't draw enough to warrant big shows and CDI was too notorious among the city and cops to do small shows without cop hassles. My option was to look at it in terms of dollars and cents and to tolerate the metal crap that I thought I had escaped or bail. I bailed. But Stewart and CDI slogged on.

Stewart did crummy shows with crummy bands, got into merchandising, and managing 7 Seconds. Stewart has been blamed for 7 Seconds' lameness and "selling out" but Stewart never was their Malcolm McLaren. Their strive toward U2-dom was that of their own. The fucked-upness that occurred between Stewart and 7 Seconds is the fault of all of them. There were no angels. They shit on each other with equal fury. Stewart and 7 Seconds split and CDI folded.

Now, I am not defending big punk rock shows or the whole promoter trip but I do realize through experience that there is more to those things than meets the eyes. A lot of people like a certain band and want to see that band. It could be Fugazi or it could be Rancid. In either case it is going to require more than a kid in a basement with a 50 watt p.a. to do the show. Personally I usually avoid big shows. But they happen and shitty things come with them. All we can do is try to fight against the shitty things. If you are on the ball you can have a decent operation like Gilman (which is not immune to the same bullshit CDI was plagued with). But to generalize about things and drag people through the mud (something I am not innocent of either) is irresponsible and pretty petty. There is always more than meets the eye. For good examples, let's look at what some of the "good" guys and "bad" guys are doing today.

"Good" guy Bart Cavanaugh is no-

Letters



where to be seen. His last venture forward was to propose a sketchy entertainment district scheme to the city. "Good" guys 7 Seconds are currently negotiating with a major label and routinely play places like the hômophobic, sexist Berkeley Square. And what is "bad" guy Stewart Katz doing. He practices criminal law. A lot of his suits are brought against the police department for harassment. He also does a lot of pro-bono cases (that it cases he takes for free). He recently got an award from Loaves and Fishes, a Sacramento direct-aid program that provides food and shelter for the homeless. Stewart has provided free defense for anti-war protesters, homeless activists, and gay rights activists. Not quite the picture of the Darth Vader of Sacramento punk rock, huh?

So, I've rambled on for 6 pages. Most of it because I think Stewart continues to get a bad rap over shit that happened long ago, by people who don't even bother to look into the whole story, and who don't pay attention to what goes on now. Hopefully Brian won't take this rebuttal personally, but bullshit needs to be countered. As you know my dedication to this thing called punk rock is pretty rock solid. I don't make money off of it and do it out of love despite the headaches involved. With that note, have a good day and call me if you want to discuss this or shoot the shit.
Scott Soriano/ 1114 21st St/ Sacramento, CA 95814

Dear Tim,
Up until issue #143, I never had a single problem with anything I've ever seen printed in MRR. I'm not telling you what you should or shouldn't print because I realize that it's your zine and you call the shots. But the first point in question is Adrienne Droogas article about getting in shape. I know now that Mykel Board was bought out by MTV but I haven't heard anything about Adrienne Droogas being bought out by Presidents Health Club. Is this the case?
Secondly, does this actually interest you, and do you think it's worth printing in the most well known punk zine in the world? I'm not picking on you. I'm just trying to figure out why you would let such a stupid column go into print. If you actually think that the article wasn't total worthless garbage, then I guess that voids my whole question. But the stupid jokes and the worthless information seemed like an insult to the readers intelligence. What is this, a joke?! The best part of the column was when she told about you lighting a fucking cigarette! Well, I gotta go now. I gotta to Presidents so I can get pumped up to go throw rocks at cops. But first, I'm gonna spend shitloads of money on tasteless food at the vegan grocery store and buy a new pair of cloth running shoes for the pit at the big show tonight. PUNK ROCK!
Stickboy (no relation) *Post Fiend* fanzine/ PO Box 2031/ Wylie, TX 75098

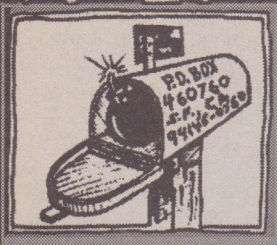
Hey MRR,
Greetings from Toronto. I am writing to say thanks for the review of Rivet #5. Two things though, we are not from Kansas were from Canada. And you also printed the wrong address. You only fudged two numbers, but now my mail is in the hands of a bunch of pseudo-vampires at the Sanctuary, a local Goth club. So please print my real address. It is Rivet/ Box 193, 689 Queen Street West/ Toronto, ON/ M6J1E6/ Canada.

Hello to all US & especially California HC punx!
I'm not gonna waste too many words on this... How long are you people still gonna let that Epitaph piece of shit Brett (or what's his name?) go on? That motherfucker has the nerve to claim on European TV that he promotes HC/punk... How is that possible when he uses the mainstream media (MTV e.g.) and the capitalist system and allows them to drain the energy, time and money out of HC/punk? We've seen it all before in 77, in '84, in the late '80s (crossover),... Time and again there are fuck-ups like him who are allowed to take the sting out of HC/punk, who turn the threat into a marketable product in a very cynical way.
Hey punx, try to get him in any way possible! Or maybe you can't get to him in his Hollywood office? Well, maybe you can get to his puppets! Are any of these living in your neighborhood? Bad Religion, Green Day, NoFx, Offspring, Rancid, RKL, Down By Law,... Get off your arse and go make their lives miserable. Hey, I've helped some of them in the past and now I feel abused, fucked over (and for sure I'm not the only one). Give them a kick in the nuts from me! And if you're a peace-punk, you can start by boycotting them: don't buy their records, don't go to their shows, don't print Epitaph ads. Do something! Be a real HC/punk! Any comments can be sent to:
Brob / Tennisbaanstr. 85 / 9000 Gent / Belgium

Dear MRR and Readers,
Here I am writing a letter after having seen the show of a so called punk band. (Yes, I'm adding my shit to the fucking "what is punk and what is not" discussion) that goes by the name of NoFX.
Well, maybe I'm wrong but I really think they are not punk anymore. So I am writing, being that I am no punk expert, to ask some questions: 1) is to play in clubs with high door prices ($15-$16) punk? 2) is selling merchandise at high prices (a long-sleeve shirt $25!) punk? 3) is having absolutely no contact with the people punk? (a) NoFX stayed backstage all night. b) they went away from the back, and well protected! c) they played with barriers so that no one could get on stage and touch their beautiful bodies. The security staff used a lot of violence throwing away all persons swimming on the hands/heads. 4) is touring with a first class double double-decker bus and two vans, even if for three bands and roadies, punk?
I hope you can give me good answer, because I'm having a lot of problems. I hope you will never again publish ads with the world punk related to a band called NoFX.
Claudio Pomo/ Via Baracchini 12/ 50127 Firenze/ Italy
P.S. By the way fuck NoFX! Fuck Punkrockfeller$!! I still believe in the D.I.Y. non-profit attitude!!

MRR,
After reading the letter section of MRR 142 and seeing how pessimistic punks seem to be these days about their scene. I thought I might write and offer some words of encouragement to all the discouraged punkers in MRR earshot. While discouragement is a vital part of being punk rock, it is retarded to whine and bellyache about all the boneheads that are going to punk shows and buying punk records. I know it is annoying, It used to be that you could see someone with a cool shirt or have a couple cool badges and feel a certain kind of coolness about that person. Now the same people that you hated and hated you back are at the shows with their score card marking down ten points to increase their hip status. All I want to say is don't let these people take punk rock away from you. Eventually punk will lose its hipness to the MTV crowd and they will go away. Try not to lose enthusiasm. Keep doing what needs to be done. Keep being in bands, making fanzines, supporting shows, smashing the state, whatever makes you happy. It is important to keep doing these things or you will get old and boring just like everything else, Don't worry about bands signing to majors. Most of these bands are expendable and there are a zillion other bands that are just as good that are still non major and need support. The first class of 1977 eventually lost the Clash to arenas, but then the second wave of oi bands cleaned out the crap and made punk exciting again. Keep on rocking and rolling. Cheers,
Jody the Chode
P.S. Aaron Obnoxious, I saw Another State of Mind on Night Flight too. Small World. Keep up the band and label, it is not a waste of time.

Dear Maximum Rock and Roll,
I was moved to write this letter because Lefty Hooligan's column "Beyond Democracy" really went too far. I have noticed



that the only columnist in Maximum Rock and Roll's pages who seems to mention things like socialism, communism, the working class, and revolution in a positive light is Lefty Hooligan. But I am afraid that this is only superficial. Lefty Hooligan is not a revolutionary socialist. He is instead an ultra-Leftist.

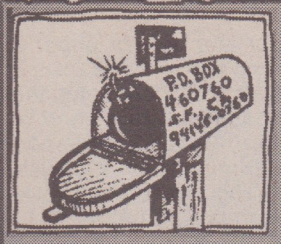
Ultra-Leftism has its class origins in ruined small proprietors and declassed elements. It is not surprising therefore that ultra-Leftism rejects the scientific analysis, methodology and organization of Marxism-Leninism, and rejects the possibility of true, socialist democracy as was practiced in the former Soviet Union and is still in practice in Cuba. Ultra-Leftists oppose the creation of a Marxist Leninist party of the working class and also the leading role of the proletariat in the revolution. They deny the revolutionary possibilities or the proletariat, regarding it as ideologically immature, and the need for an alliance of the working class and the peasantry, considering the latter to be an enemy who could betray the proletariat. Because of their failure to base themselves in the revolutionary science of Marxism Leninism, ultra-Leftists commit several errors, among them ultra-revolutionism, voluntarism, and adventurism. Ultra-revolutionism uses extreme revolutionary phraseology to conceal an opportunistic stance of class conciliation and accommodation, even collaboration with capitalist and imperialist governments. Voluntarism disregards the objective laws of the historical process and attempts to impose subjective wishes and decisions which do not take account of the prevailing situation and the real needs of society. Voluntarist conceptions of the omnipotence of revolutionary violence are particularly dangerous. Adventurism strives to "spur on" the revolution through promoting revolutionary wars in other countries, rejection of the possibility and necessity of peaceful coexistence of states with different social systems and a negative attitude to general democratic movements. Ultra-Leftists declare that the struggle for democracy is a stage that has already been completed. By trying to push the working-class movement onto the road of political gambles and senseless sacrifice, ultra-Leftists do harm to the international working-class movement and are therefore objectively counter-revolutionary.

Ultra-Leftism's errors makes it impossible for people like Lefty Hooligan to understand the need for socialist democracy and the socialist state. Democracy literally means government by the people. It is a form of political organization of society and the state under which power legally belongs to the people, and all citizens are equal before the law and enjoy political rights and freedoms, including the right to take part in managing the affairs of state. In a society divided into antagonistic classes the benefits of democracy are enjoyed primarily by the dominant class of exploiters. Bourgeois democracy is of a limited, formal character, being based on private ownership with its inherent exploitation of man by man. Genuine democracy is socialist democracy, which is based on public ownership of the means of production and on labor freed from exploitation. A full range of political rights and freedoms of the individual are enshrined in the constitutions of the socialist countries: freedom of speech, of the press, of assembly and demonstrations, of religion, and the inviolability of the person and the home. Socialist democracy proclaims, guarantees and ensures the citizens' right to work, rest and leisure, to education and health protection, to maintenance in old age and in the event of disability. Specifically, in the former Soviet Union and still today in Cuba citizens have the right to enjoy the benefits of culture, the right to take part in managing state and social affairs, and in the discussion and adoption of laws and decisions of statewide and local importance. They have the right to protection by the courts against encroachments on their honor and dignity, life and health, and personal freedom and property. At the same time the socialist state resolutely puts a stop to attempts to use civil rights and political freedoms for self-seeking ends to the detriment of socialist society; propaganda of nationalist prejudices and racial hatred and war propaganda are prohibited by law. Prosecution for criticism and incitement of enmity and hatred on account of religious beliefs are also prohibited.

Socialist democracy is interdependent with the socialist state. The state is a historical form of the political organization of society. The state emerged with the appearance of private ownership of the means of production and the division of society into exploiters and the exploited. Being a form of the dictatorship of the dominant class, the state exercises coercive power with the help of the armed forces and coercive institutions such as the judiciary, the police, prisons and so on. Following the victory of a socialist revolution in Russia in October 1917 the world's first socialist state emerged in the form of government of the Soviets (councils) consisting of elected representatives of working people—workers and peasants. Thus the dictatorship of the proletariat was established. with the complete victory of socialism in the USSR the Soviet state became a state of the whole people. The dictatorship of the proletariat, having completed its historical mission, gave way to a state of the whole people represented by the Soviets of People's Deputies. Gorbachev betrayed socialism in the Soviet Union, but it still exists in places like Cuba.

Lefty Hooligan talks a lot about communism, but he has only a simplistic, ultra Leftist understanding of the term. Communism is the social and economic formation which replaces capitalism and which is based on public ownership of the means of production. Socialism is its first, lower phase. The higher phase of this formation is communism proper which is "a classless social system with one form of public ownership of the means of production and full social equality of all members of society; under it, the all-round development of people will be accompanied by the growth of the productive forces through continuous progress in science and technology; all the springs of cooperative wealth will flow more abundantly, and the great principle 'From each according to his ability, to each according to his needs' will be implemented. Communism is a highly organized society of free, socially conscious working people in which public self-government will be established, a society in which labor for the good of society will become the prime vital requirement of everyone, a necessity recognized by one and all, and the ability of each person will be employed to the greatest benefit of the people." ("Program of the Communist Party of the Soviet Union," Moscow, 1961, pg. 69) Marxist-Leninist science has proved irrefutably that communism is bound to replace capitalism. Communist society is built as a result of the victory of the socialist revolution and the establishment of the dictatorship of the proletariat in one form or another. In the course of communist construction, with public ownership of the means of production and the development of productive forces as the basis, the differences between mental and manual labor and between town and country are eliminated, class distinctions are gradually erased and the nature of labor changes with labor becoming the prime requirement of everyone. Under communism the productive forces will create an abundance of articles of consumption, which will make it possible to distribute such articles not according to work done, as during the first, socialist phase, but according to individual needs. And people will not be consumers striving to take as much food, clothing and so on as possible, but persons with a fully-developed personality, people with high moral standards and awareness, creative persons whose manifold talents will be used for the maximum good of the people. The state with its present administrative machinery will give way to communist public self government. Developed socialism was built in the USSR before the betrayal of socialism in that country. Developed socialism is presently under construction in Cuba, after which the construction of communism will get under way. The building of communism is the ultimate aim of all true Marxist-Leninist parties.

There are many more points that can be made, all of them challenging Lefty Hooligan's ultra-Leftism from a revolutionary socialist perspective. Whole books have been written refuting ultra-Leftism's errors, among them V.I. Lenin's "Left-Wing



Communism; An Infantile Disorder." Maximum Rock and Roll would be better served by running a columnist who can articulate a correct socialist perspective, one coherent with Marxist-Leninist science. Sincerely,
Peter Wickstrom c/o 2940 16th St./ San Francisco, CA 94103

Peter,

Reading your letter gave me an appreciation for how our tiny mammalian ancestors must have felt some 65 million years ago, when something occurred to cause the mass extinction of the dinosaurs within a few thousand years. Probably an asteroid strike did 'em in, but that's not important. Sometime in the middle of that extensive wave of extinctions, when dinosaurs were no longer plentiful but occasionally still around, those little critters must have gotten pretty damned tired of now-and-then running into one of those living relics and having to deal with it. Actually Peter, finding a living fossil such as yourself still crashing about the political landscape deserves a few comments.

You are correct when you imply that I'm not a Leninist. I'll admit something else; I don't credit any person, dead or alive, for my politics. I take a lot from Marx as well as from his rival, Bakunin; from anarchist communists such as Kropotkin and Malatesta; from those damned ultra-left, infantile communists such as Luxemburg, Pannekoek, Gorter and Korsch; a little from unaffiliated commies out there from Babeuf and Blanqui to Serge (before and after his CP membership) and Bordiga up to the present; and even something from post-communist movements such as Situationism, the Diggers, and Autonomism. I don't have a party line, and quite frankly, I consider political parties, whether vanguardist or social democratic, to be obsolete in advancing the interests of the working class. I don't have an ideological savior, nor do I have a "workers' paradise" I'm interested in defending. As Eugene Debbs once said, debunking the notion of leadership and promoting the working class's self awareness (to paraphrase): "If I can lead you into paradise, then I sure as hell can lead you out of it again." I call my politics communism. If that's "ultra-Leftism" in your book, so be it.

Peter, you call your politics "Marxist-Leninist science." In reality, this is "Marxism dash Leninism dash Whatever." The "Whatever" stands for Trotskyism or Stalinism or Maoism or Fidelism or Hoxhaism or what-the-fuck! Frequently, individuals professing these Leninist variants are mutually antagonistic, willing to kill each other at the drop of a copy of Lenin's "What Is To Be Done," and countries governed by Leninist regimes have attacked and invaded each other more often than they've threatened their common capitalist enemies. Much like the dinosaurs I mentioned above, Leninist regimes these days seem about to become endangered species rapidly headed for extinction. I attack this Leninist tree with it myriad branches and complex history by going after its root; Lenin's ideological modifications of Marxism and Lenin's practice from 1917 through 1921. Kill the root and the plant dies on its own.

Theory-wise, Lenin's "What Is To Be Done" lays out his analysis for a vanguard party, which is not merely the foundation for all the various Leninist hyphenations but the source for Leninism's horrific crimes against the working class as well. Contrary to Marx's notion that the working class is the only class capable of self-emancipation, Lenin contended that the working class, by itself, is only capable of achieving a trade union consciousness, and for that reason, workers need the leadership of a vanguard political party of professional, sometimes clandestine revolutionaries willing to seize state power. Thus the vanguard party substitutes for the working class in seizing power in society. The vanguard party as the sole repository of class consciousness needs not only to lead every other working class organization in any revolutionary struggle and thereafter in building socialism, according to Lenin there can be only one vanguard party with the correct political line. Possessing the correct political line justifies not just the vanguard party's seizure of state power in the name of the working class, but also holding onto that state power by whatever means necessary. Lenin profoundly distrusted the working class, and in practice, Leninism has amounted to the wholesale slaughter of the working class by the vanguard party.

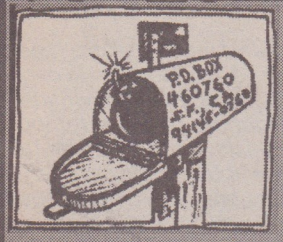
There is little doubt that the 1905 Russian soviets took Lenin by surprise, as there is little doubt that the February 1917 Russian revolution took his Bolshevik party by surprise. In turn, the February 1917 Russian revolution was much broader than workers' and soldiers' soviets in the cities against the liberal Kerensky provisional government which had taken over state power after the collapse of Russian Tsarism. All across the former Russian empire, peasants seized and redistributed estates from the Russian aristocracy. The village communalist anarchist Nabat confederation declared its autonomy in the Ukraine, soon to be backed by the libertarian guerrilla militias of Nestor Makhno. And the soviets themselves were diverse political organs, with anarchists and syndicalists campaigning in them side by side with Social Revolutionaries, Mensheviks and Bolsheviks.

Upon his return to Russia, Lenin campaigned for the Bolsheviks to actively organize within the soviets, based upon his "April Theses" which called for "all power to the Soviets." But the Bolsheviks participated in the July armed uprising only with great reluctance. The July Uprising was a mass attempt in Petrograd and Moscow to overthrow the Kerensky regime involving left Social Revolutionaries, and the famous Petrograd anarchist Army Machinegun Regiment. Driven into hiding after this failed insurrection Lenin wrote his famous "State and Revolution," and it is common to cite this and the above "April Theses" as his most libertarian works. Hardly. They represent his opportunism, his riding the sentiments of revolution around the Bolshevik party, first into power in a number of big city soviets from July through October, at which time Bolshevik organized Red Guard took over key buildings in Petrograd and arrested Kerensky's provisional government.

The Bolsheviks called this the October Revolution and promised the seating of a Constituent Assembly, which Lenin and Trotsky vehemently supported until October. It was nothing more than a coup d'état however. The Bolsheviks received a small minority of the seats out of a Leftist majority in the Constituent Assembly in December, and the Bolshevik party dissolved the Constituent Assembly by having Red Guard disperse its first meeting (Jan., 1918), subsequently declaring a "revolutionary government of workers and peasants" firmly under party control. Out of Bolshevik actions in October, 1917 and January, 1918 the Russian civil war sprang. Lenin and the Bolsheviks also did three other important things during this period. Bolshevik Red Guard started closing down dissident soviets, ones not under Bolshevik domination, even before the October "Revolution." As the all-Bolshevik Soviet of People's Commissars, the Bolshevik party, instead of smashing the old state apparatus as Marx recommended, began assuming the various functions and bureaucracies of state seized from Kerensky's provisional government, which had inherited them from the old Tsarist state. And the Cheka, the Bolshevik secret police modeled on the Tsarist one, was organized out of the Bolshevik Military Revolutionary Committee (Dec., 1917) to carry out a "red terror;" the arrest, detention and execution of so-called "counterrevolutionaries," many of whom turned out to be other, non-Bolshevik Leftists.

It is difficult to equate the Bolsheviks winning majorities in the Petrograd and Moscow soviets, or the slim majority they held in the Executive of the All-Russia Soviets as the Russian soviets giving the Bolshevik party license to seize state power, and then hold it by any means necessary. Harrison Salisbury, a noted historian using primary source material, describes how, whereas the February 1917 revolution was characterized by vast celebrating crowds in the streets, the October 1917 coup d'état was hollow, celebrated by no jubilant masses of workers. The Bolshevik coup d'état in October guaranteed that there would be civil war against "white" counterrevolution from the old regime,

Letters



backed by the powers of western imperialism. The Bolshevik's dissolution of the Constituent Assembly in January, 1918 guaranteed that there would be a civil war within the civil war, of the Bolshevik party against all other Leftist forces, to include the insurgent working class and peasantry. The first was probably inevitable, the second entirely unnecessary.

The Bolshevik practice from their seizure of state power in 1918 until 1921 was that of ruthlessly consolidating their power in the midst of civil war at the expense of the working class. And the Russian civil war was not just heroic Red Army soldiers defending the revolution against umpteen invading imperialist powers and native "White Generals" from the old regime. That was substantially over by 1920. It was also the Bolshevik Red Army brutally suppressing workers strikes in Petrograd and Moscow (1919), as well as hundreds of peasant uprisings across the countryside (1920-21, among them Tombov). It was also the Bolshevik Cheka liquidating the Leftist opposition to Bolshevism. It was also Lenin and Trotsky's duplicity in allying with Makhno's anarchist armies in the Ukraine to smash the forces of "white" counterrevolution, only to turn around and crush an anarchist Ukraine. It was also the Bolshevik policy of holding the families of "white" counterrevolutionaries and non-Bolshevik Leftists responsible for an individual's "crime against the revolution," and of the beginning of forced labor concentration camps for "enemies of the revolution" not liquidated outright. It was also the Bolshevik use of "war communism" to establish party dominated trade unions in addition to nationalizing business and industry. It was also Lenin and Trotsky's ruthless crushing of many revolts within the Red Army, the most noted one being the Kronstadt uprising in 1921, which called for a "Third Russian Revolution" and "Soviets without Bolsheviks." It was also the Bolshevik Central Committee banning all internal party factions at the 10th party congress almost simultaneous with the crushing of Kronstadt. It's not hard to imagine Stalinism emerging out of Lenin's shining example or Bolshevik practice. Not at all. And it is bullshit to say that Trotsky or Bukharin or even Kollantai would have made a difference. The goals, organization and function of the Bolsheviks as a vanguard party made some type of Stalinism virtually inevitable. Stalin expanded Lenin's concentration camps into the infamous gulags and, like his admirer Mao, managed to murder 30 million people to maintain state power. But I forget Peter, you probably admire Stalin.

Yes, Russian anarchists and left Social Revolutionaries fought back, and attempts were made overthrow the Bolshevik dictatorship (July-August, 1918) as well as to assassinate prominent Bolsheviks (although the Fanny Kaplan attempt on Lenin may not all be on the up-and-up). Yet the internecine warfare within the Russian Left as well as the brutal suppression of the above mentioned popular uprisings were the logical unfolding of Bolshevik vanguard party politics; of insisting that only one party could possess the correct analysis and program to make revolution and establish socialism, that only one party should rule, and that the Bolshevik party had the correct politics, thus the "historical necessity" to rule in the name of the working class. That subsequently the German proletariat or any other proletariat around the world did or did not come to the aid of the beleaguered Russian revolution has little bearing on the direction the Bolshevik party took immediately upon seizing power; that of annihilating all political and social opposition, especially from the Left and the working class.

The Russian Revolution got derailed when the Bolshevik party seized state power, to the exclusion of all other Leftist forces and in place of the working class, from October, 1917 to January, 1918. The fact that the Russian Revolution had to be defended in a subsequent civil war against Deniken, Kolchak and Wrangel as well as a half dozen invading western powers does not mean that the Bolsheviks had the "historical necessity" to liquidate its Leftist opposition or the popular uprisings to dictatorial Bolshevik rule.

If your Marxism-Leninism is any type of "science" Peter, it is the science of state terror, mass murder, and the destruction of the working class.

"Lefty" Hooligan

Dear MRR,

Tim Yo said a few issues back "there will never be a true democracy in this country until there is economic democracy". I also agree that money is at the root of many of the problems facing us today. I would like to talk about money. Throughout history money has oppressed people in one of two ways: it has either been abundant and unreliable or reliable and very scarce. However, for many there is a third problem and that is when money is both unreliable and scarce. It is said that the supermarket is the best place to study human behavior in relation to money. In times of recession they ask themselves if their money will continue, if they will have any to spend the next time they are wheeling the shopping cart. In times of inflation they are wondering if there is anything they can afford. This is the reason that the politician goes to the supermarket to solicit votes. In good times he or she bangs the drum of policy and rallies the shoppers around a spending spree. In bad times he or she will pray upon the shopper at his softest moment, when he or she cannot afford to feed their family and is likely to be swayed to the other party. It should be noted that there is a group that goes totally unrepresented all together. And that is the non-voting, non-consuming, non-upwardly mobile homeless. This, a fast growing part of society goes completely unrepresented.

The history of money usually starts with coins. Until the advent of coins, gold and silver had to be weighed at every transaction. This was of course a serious pain in the behind, enter the coin. Once coinage was undertaken the scales were done away with and it was assumed that the weight of the coins could be trusted. Then came the banks, and with the banks came the power. Once it was figured out that as long as all the depositors did not come back for their money at the same time, each deposit could stand as a credit and the money could be loaned out. This is how banks create money. Once the banks created a huge currency flux they needed to find a way to look deserved or properly entrusted with these huge sums. Presto! enter "solemness", to quote John Gailbreath " in banking, confidence proceeds from an assured manner and good tailoring. It seems that all throughout history there has been a system in place to keep all but the "higher educated" in the dark about the ins and outs of money. This system is in place so the worker will remain a worker and not get uppity. To this very day economics is thought of as a dark science. This is because the first economists like David Riccardo, thought that the workers wage should never be raised. If the proletariat was to have a significant wage increase, then certainly a population increase would follow. It was assumed that the amount of money in the economy would be raised arithmetically, 1,2,3,4,5. While the birthrate would increase geometrically, 2,4,6,8,12.

The basic service industry job (the most available kind) usually would fall under what Marx would call "wage slavery". Marx theorizes that if you work an eight hour day at a fixed wage, that after working for say four hours, you have made enough money to sustain yourself. The other four hours they are getting your labor power for free. He draws a diagram to illustrate that the capital and the labor both put equal parts into production but the profit the comes out of production goes only to the capital. I think that what needs to be done is that we really do our homework and find out how to use the knowledge of the privileged few to raise everybody up to a standard of living that is decent and not dehumanizing.

If any punks out there are interested in money and the way it works to define social class and privilege drop me a line. I'm going to go listen to the Smoking Popes now.

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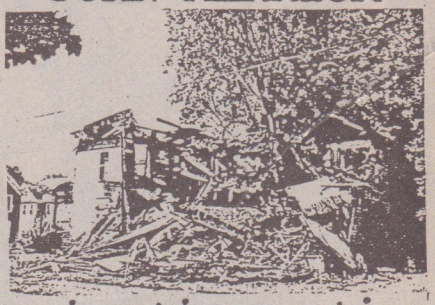

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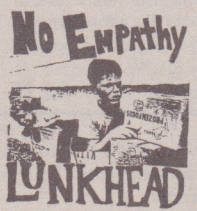

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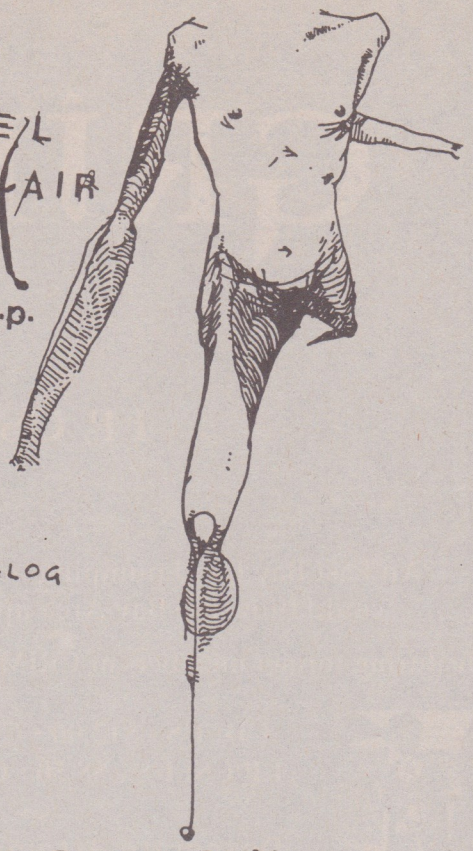

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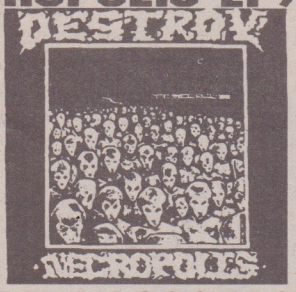

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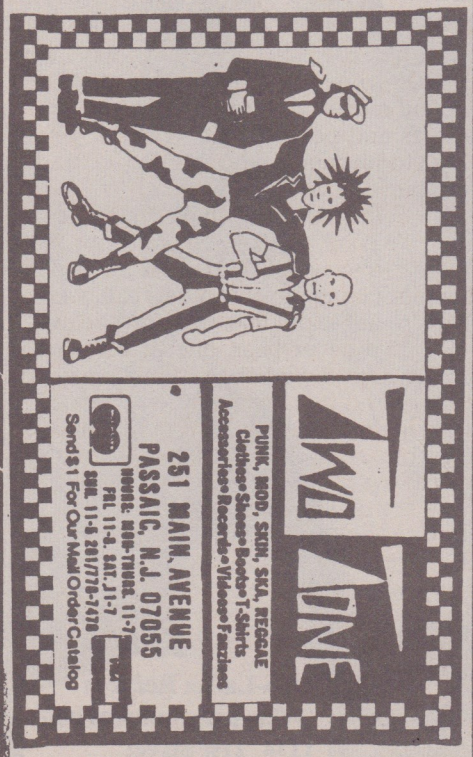

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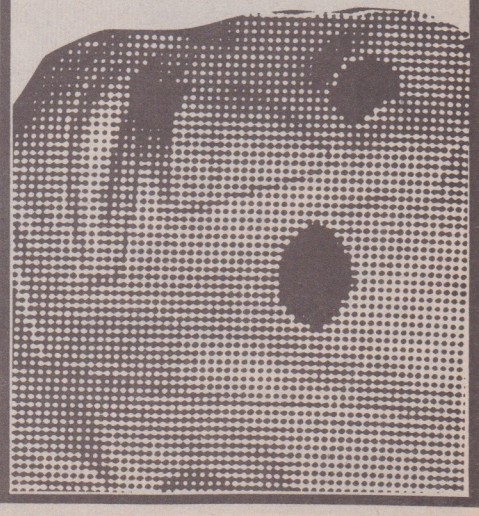

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Dick and Jane fuck. Dick is on top. Jane lies on her back. Her eyes are closed. She feels Dick's body rough and heavy against her.

"It's Sally," Jane says to herself. "I can do this if I think it's really Sally. That hairy belly is her smoothness. That hideous thrusting between my legs is her fingers, her tongue, probing, reaching, looking for just the right spots."

Dick, unaware of Jane's thoughts, keeps thrusting. Sweat lands from his chin onto her lips. She licks them lightly. Squeezing her eyes tighter.

"It's *her* sweat." she thinks. "I can do this. I know I can. I just have to imagine her face in front of me. I want to be normal. I can do it. As long as I don't have to suck his cock. I can do it."

The thrusting between her legs stops. The weight on top of her shifts. A tap comes to her lips. She opens her eyes. The six inches of hard tube touches her chin. Her two eyes focus on the one-eyed monster. It's the last straw. The final blow. The end of pretending.

She struggles. Thrusts upward. Pushes the hapless Dick off her body.

"I CAN'T. I CAN'T," she screams. "I'm a lesbian."

Dick's jaw drops in amazement.

"There! I said it." screams Jane, "I'm gay. Gay! A lesbo! A carpet-munching, muff-diving, pussy bumping lesbian! Get it? Now get out of here!"

Quickly Dick dresses and leaves. Tears come to Jane's eyes. They're tears of relief as much as tears of pain. Jane has come out— at least to herself. Soon, it'll be to everyone she knows.

I've written before about the sadness— and uselessness— of coming out. I've told you about the evils of identifying yourself with a group and limiting yourself to that identity. But there is something about the coming out process that is liberating. Something that lets you breathe easier and makes you less afraid of words caste your way.

In this column, I'm going to come out. Not sexually, of course. My sex preferences are no secret. (Much to the dismay of many readers.) I'm secure in my sexuality without naming it. Instead, I want to come out in a very different way.

Let's go back a few years, maybe ten. I'm driving from Cleveland to New York. I've just returned from the Anarchist Convention in Toronto. I was amused at the idiocy there.

Sharing expenses and thoughts with me is Seth Tobacman. For the multitude of you who have not fully grown in your pubic hair, Seth is a writer/illustrator. He is co-editor of World War III Comics and did a book for Martin Sprouse's *Pressure Drop Press*. Seth called the book YOU DON'T HAVE TO FUCK PEOPLE OVER TO SURVIVE. I've known him since the late 70s. But I never knew him well.

"Mykel," says Seth, "now that you didn't like the Anarchist Convention, are you still an anarchist?"

"Me, an anarchist?" I ask. "Are you kidding? I want the government to give everyone money. How can I be an anarchist when I want government handouts?"

Seth smiles at the humor.

"What exactly IS your political philosophy then?" he asks.

"I believe in maximum civil liberties and a government that will insure people can use those liberties."

"You mean, you want personal freedom?"

"I mean real freedom." I tell him. "It's no worse to suffer the shackles of government jails than it is to suffer the shackles of hunger. The job of the moral government is to see that people suffer neither."

"Oh I see," he says, "You're a liberal."

"NO!" I shout. "Not that. Liberals are people who want to censor speech and violent movies. Liberals want to make cigarettes and pornography illegal. Liberals want to jail people who say 'girl' instead of 'woman. Oh no! I'm no liberal."

Seth smiles and shakes his head.

"Mykel, Mykel, Mykel," he says. "That's just people who call themselves liberals. Or people who others call liberals. They're not really liberal at all. You are."

I've never been one to give much credence to dictionaries. Word meanings change and dictionaries often don't get it right in the first place. But I'm so shaken by the accusation that I run for help to any place I can.

I am not helped.

Liberal: says American Heritage, *Having, expressing or following views or policies that favor the freedom of individuals to act or express themselves in a manner of their own choosing...having, expressing or following social or political views or policies that favor non-revolutionary progress and reform.*

Whoops! That comes too close for comfort.

That was 1980-something. Since then, I've tried to fool myself into thinking, *I'm not one of them.* I joke about liberals as much as the next guy. I complain about Political Correctness and feminists. I toss them all together in the great liberal swamp. Didn't Jello Biafra do a cover version of Phil Ochs' "Love Me, I'm a Liberal." He even changed the words to show that liberals were as bad in the nineties as they were in the sixties. Me? A liberal? Hah!

But then I began to realize. Most people others call liberal, don't call themselves liberals. Who does? Teddy Kennedy? That's about all in 1995. There is a Liberal party here in New York, but it's about as liberal as Newt Gingrich. They supported Gulliani for mayor!

Liberal? It's the L-word. As evil in polite company as FUCK. Worse, it's even evil in impolite company.

Realizing that liberals are universally despised gave me courage. After all, if ***everybody*** hates a particular group, they must be doing something right.

The more I thought about it, the more I decided that I could no longer hide from the truth.

So I'm with Jeff Bale, Donny The Punk, Chuck Young (the only writer for ROLLING STONE who liked punk rock BEFORE Green Day). We're having our weekly salon— discussion group. I explain how I think there should be a guaranteed minimum wage. Everybody is entitled to it, able-bodied or not.

"What kind of whacked-out liberal idea is that, Mykel?" asks Jeff.

It's the last straw, the final blow, the end of pretending.

"I can't go I." I shout. "I've had enough. I AM a liberal. Get it A LIBERAL! I've had enough pretending. I'M A LIBERAL!!!!" I rest my head in my arms. Tears come to my eyes, as much in relief as in pain. My secret is out. I no longer have to hide.

Check the date on the cover. This isn't the April issue. This is real. I am a liberal.

Of course, I still reject the fake liberals. The antis— smokers, booze, sex, pornography. I reject the linguistic totalitarians who demand everyone use *their* language and call people by what *they* want them called. These aren't liberals.

Everything you think about liberals is wrong. Here's the truth: Liberals are open minded. They're compassionate. They care about right and wrong— not just economics. They look for a just society, free from coercion by the government, hunger and poverty, and by totalitarians of the left or right.

Want credentials? Wanna see how liberal I am? OK here's a NY adventure. A pair of 'em actually.

I'm with Marvin. He's white. He lives on the Upper East Side. Fancy apartment, doorman, sunken livingroom, a place where

you can actually leave one room and enter another— in the same apartment! We're going to his place to get drunk on Aas Boch beer. It's imported from Norway. Not cheap, but it's his money.

On our way, one of those limos passes us. It's not a tasteless rented limo, but a subtle, very expensive one. The windows are tinted black. As we walk down York Avenue, it follows us. I wonder what up? Marvin doesn't notice it.

Honk!

Marvin and I look back simultaneously. He smiles and raises his hands in recognition. He runs into the street and bangs on the back window. The door opens. Out comes this girl. She's about 20. Long slightly off-blonde hair. She's tanned, with fresh healthclub muscles. I'm surprised at her dress. No fancy clothes, not even an expensive jogging suit. Just jeans and a t-shirt with some French name on it.

"Julie" shouts Marvin.

"Marvin" shouts Julie.

They hug. Marvin looks over her shoulder at me. He's trying to gauge my reaction.

The two talk for awhile. Then Marvin motions for me to come over. He introduces me. We shake hands. I look at her breasts, unbraed, showing through the t-shirt. After introductions (first names only) and promises to call, Julie gets back in the limo and is driven off.

"Don't you know who that was?" asks Marvin.

I shake my head.

"That was Julie Vanderbuilt. Gloria's niece!" He expects me to be impressed. I'm not.

Fast forward two weeks. It would be more poetic if I were with Marvin, this time in *my* neighborhood. Unfortunately, poetry doesn't rule the world. So, I'm with Stephen, a German pal of mine.

It's about 10 o'clock. We've just left my $400 a month apartment. We walk down Bleecker Street toward CBGBs. In a particularly dark part of the street, a guy lays in a doorway. His head rests on an old book. A mess of fresh vomit jiggles on the sidewalk next to him. His down jacket is so torn and caked with filth that its impossible to tell it's original color.

A cup with some change in it sits in the doorway, protected by his body. He's not quite passed out, but certainly unable to rise to even a sitting position.

In the light from a window in the building, I can see his half open eyes. I take a quarter from my pocket and drop it in the cup.

"Thanks Mykel," says the drunk.

"Hi, Kirt," I answer, glancing over my shoulder to Stephen. I expect him to be impressed.

"That was pretty punk." he says.

I smile. But now I know that was NOT pretty punk, but pretty liberal.

The rightists hate the liberals because they... no we... won't allow them to be selfish. Their rich mom and dad or college education does not entitle them to two Mercedes when people have no shoes. Their free market isn't free if it poisons some people and works other to death.

The lefties hate the liberals because we value freedom over sensitivity. Go ahead. Use that bad word. Your right to do that is more important than any random person's right not to be offended. You want multi-culturalism? Okay, but don't take away MY culture or that of white people. We're not bad because its white.

The anarchists hate the liberals because we prefer not to make omelets if it means breaking eggs. Especially if those omelets are vague utopian ideas, some of which don't sound very utopian. We don't support killers, just because they claim to be killing people "on the other side."

(In Mexico, I saw pamphlets in support of Hamas, an Arab terrorist group, at a lefty literature table. Hamas is a fundamentalist Islamic group that believes homos should be hanged and women should wear veils. Why would lefties support them? They're against Israel and the US, of course. Makes sense. Huh?

Nietzsche once said, "The biography of a great man, if he is truly great, should not read 'So-And-So and His Times', but should read 'So-And-So ***against*** His Times'." Here, in 1995, what could be more against the times than being a liberal.

ENDNOTES:

—>Forgot last month dept: When I wrote about labels and distributors that were successful on their own terms I forgot to mention ALTERNATIVE TENTACLES. They not only do well by their bands, but are willing to take chances with bands that are way off the mainstream— like the great NY/Japan band ULTRA BIDET. 10 points AT!

—>Speaking of previous columns dept: A few folks DID believe my April Fools prank. You know, where MTV hired me as a VJ. There's one born every minute, I guess.

The bullfight and the mugging story were true, though. Most of the endnotes were also true— except the one about the *Triple K Cafe* in Baton Rouge. It was ironic that in that same issue came a letter from folks complaining about the lack of clubs in Baton Rouge. That added spice to my prank. God spreads her tricks in many ways.

—>I love scientific research dept: A recent study, done at the University of Chicago, shows that the best aphrodisiac smells to attract males are a combination of pumpkin pie and lavender. Donuts and black licorice came in at number 2 and donuts and pumpkin pie at number 3. Now where did I put that pumpkin...

—>Get off AOL dept: For some reason a lot of punk rockers and others are joining AMERICA ON-LINE. I can see taking the ten free hours, but then you should get on Panix, or Netcom or even Delphi. AOL is evil. Here are a few cases involving censorship:

(Taken from the usenet group alt.aol-sucks):

This usenet group, alt.aol-sucks, appears on AOL as "Flames and complaints about AOL." Why? Because AOL didn't like the word "sucks," right?

Nope. It's because they didn't like the content of the name. AOL didn't touch the names of five other newsgroups with 'sucks' in their name.

A newsgroup with the name alt.aol.rejects also had the AOL in its name concealed. AOL changed it to "Why We Don't Play by the Rules." Ironically, people created that newsgroup to try to get around AOL interference.

Other censorship: AOL frequently pulls messages from public posting areas. Your service can be revoked if you say certain words in public chat rooms. Anyone seeing you use such a word can page an AOL Guide. He will then appear in the room to monitor it's content.

(This has been used by homophobes who taunt gay users into using profanity, then summon a guide to get their access revoked.)

The New York Times ran a story about AOL shutting down any public chat room with "Riot Grrl" in its name.

The American Library Association felt so strongly about the issue, they reprinted the article in their newsletter, "Intellectual Freedom."

Andrew Kantor reported in Internet World that AOL even edits the results of their Gopher (general Internet) searches.

AOL's membership agreement limits what it's own members can discuss: *Specifically members must not submit, publish, or display on America Online any defamatory, inaccurate, abusive, obscene, profane, sexually oriented, threatening, racially offensive, or illegal material; nor shall Member encourage the use of controlled substances.*

So, folks. It's time to get off AOL and on to some REAL netstuff.

—> This year there will again be the UNDERGROUND PRESS CONFERENCE, hosted by DePaul University in Chicago. I was at the last one and glad I went, though there was plenty of room for improvement. This year I won't be able to make it, because of my plans to go to Mongolia. If YOU'RE interested in getting there, then write to: Mary Kuntz Press, PO Box 476617, Chicago IL 60647-6617 for info. Or send email to Mkunz@aol.com. Aol.com???? Jeezus!! When are the good folks gonna stop supporting that censoring sucker!

COLUMNS

—> Back from obscurity dept: It's good to know that Roger Armstrong is back doing video distribution— and still with some of the best Japanese and other weird stuff. He's trying to raise the bucks to get a full video/audio production facility— mighty big thinking. You can get his catalog from: Straight Time Productions, c/o Roger Armstrong, 8546 North 108th St., Peoria AZ 85435.

—> Missing folks dept: John A, formerly(?) of MERRIL (not the stockbroker). I tried to write you but my card came back. You still in Brooklyn? Also, I sent some CDs (the $2 CD offer still goes) to Matt Lipke and "Steve" in Kirkland WA. Both packages came back. Did I have the right addresses?

—> Battle of the coasts dept: As if we needed another reason why the East coast has got it all over the West. Take the academy awards— please. The New York Film Critics gave *Pulp Fiction* the best picture aware, along with best screen play. And Hollywood? Why *Forest Gump*, of course. The sappiest most predictable bore of the decade. But, it's a perfect barometer. If you liked *Forest Gump* better than *Pulp Fiction*, you DESERVE to be in California.

—> It must be something in the water dept: Another reason to keep away from the West Coast is the insular, back-stabbing super-gossip, PCer-than-thou attitude that has the population in its grip.

The latest example was when I checked in with my favorite BBS's, COOL BEANS. (Have your modem call 415-648-7865 to join.) Someone on the internet PUNK-LIST complained about the buckaroos in PANSY DIVISION. They said that the group was getting a big head after touring with GREEN DAY.

I found that hard to believe. I've known PD's John Ginoli since 1977 when I took pictures for his High School punk zine. The guys have always been nice and have gone out of their way to treat people well. Maybe they had a bad day and were in a bad mood once. That's happened to all of us.

So I call into COOL BEANS and see messages posted on the QUEER subboard about PANSY DIVISION. What better place to check out the facts? These guys know the group. They can get the info right from the horse's mouth.

I post a message saying what I just told you.

The answers:

"How dare you accuse Pansy Division of becoming big headed?"

"You're sly, in the way you can make your accusations, aren't you?"

"You love spreading false rumors." "We know your tricks!"

So I figure something in the water must cause that paranoia. My advice: Get out now! While you still have a chance. What? You say you never hurt anyone? What exactly did you MEAN by that?

—>Wow dept: Beth Johnson is getting the kind of mail I dream about. Tim won't let me comment on the content of her column, but with that kind of response... congratulations!

—> New channels dept: I love it when more alternatives to MTV come around. Now there's a new music TV cable distribution company that's trying to get indie music into those hotel channels. You would usually turn them for *Rear Entry* or *The Young and the Hung*. Now they'll offer more.

This is national distribution and plenty of touring bands and other cool folks end up in hotel rooms. (They're not just for business, you know.) Anyway, you can get more information from Curtis at 1-800-489-0877. I don't know the deal, but you might wanna check it out and report back.

—> Question of the week dept: At a recent MRR fanclub meeting, someone called me and the Rev Norb, "The Rush Limbaugh and Howard Stern of punk."

What I wanna know is who's who? Am I Rush Limbaugh because I'm older and use reasoned arguments, while Norb rants like Howard Stern? Or, am I Howard Stern because I talk about sex a lot? And Norb is Rush Limbaugh because he talks about 'fags' and evil females. Answers, and personal sex videos, to me at: PO Box 137, Prince St. Station, New York NY 10012. My email address remains: mykel @wps.com.

One of the few things I particularly like about my job here at L'Poür Haüs, is our complete and total lack of customers. Sure for a tip dependent gal such as myself, our mediocre business bodes ill for financial success, however on an upswing it does leave me tons of time to do things like writin', readin' and the rithmaticin' of my hopeless monetary intake and output situation. (Due much in part to our customerless-ness.) Mostly tho' I spend the bulk of my spare time, perusing the magazine com flyer rack in hopes of something decent to read. I figure, "Heck I may be broke, but I've taught myself to do the entire *NY Times* crossword puzzle; and not only that, but I know a three letter word for a Yale student, and a four letter word synonymous with foil. (that there's some fencing lingo for y'all), so not all is lost."

Anyway I thought this month I'd share some of the great insights I've gathered with my seven hour desperate for entertainment read-a- thons. Tonight's literary gems include both an outdated issue of *Sassy* as well as an ancient copy of *Cosmopolitan* - two great sources of intellectual stimuli. For example, this particular *Sassy* has an article which quite literally brought tears to my eyes with its well articulated emotional depth and sensitivity: "Why Being a Cover Model is a Drag". (Admittedly this title is somewhat out of context.) After pouring over each and every carefully chosen word, I was forced to acknowledged what I've suspected about myself about myself for quite sometime now: I said to myself *"Lali, you are one truly insensitive bitch. Here you are thinking that these model babes are nothing more than vacuous, overpaid whippets. When in fact they are overworked, misunderstood, sensitive types with thee souls of artistes. Boy are you one big fuckin' jerk."* You see according to what I just read in *Sassy*, - and believe you me, the mere fact that that this pearl of wisdom I'm about to share starts of with the six little words, *"What I just read in Sassy "* astounds and disgusts me just as much as much as it must you, our gracious reader. Anyway before I completely lose my train of thought - being a covergirl making millions for doing little more than pouting one's collagen inflated lips and wriggling one's anorexic hienie in exotic locales, is damned hard work; right up there with preforming neurosurgery or discovering the secret to world peace. And you know, this must be true, because after all, I did just read it in *Sassy*. Look so what I'm really trying to say here is: Christy, Cindy, Kate Linda, I'm sorry if I've decried your hard work, intellect, and the supreme sacrifice you all have made in bringing self-loathing and eating disorder envy - oooooh I mean beauty and adventure to the masses. And if y'all ever want to switch lives for a day and jerk decaffe lattes for yuppies, give me a call. I'm sure we can work something out.

Cosmpoltian... Aahhh the things I've learned from Ms. H. Gurley's fine publication still continue to slay me. I realize that I've written about the advantages to being a *Cosmo* punkette in the past, but this issue - OHMIGAWD!!! The advice, jesus h christ it flows form the pages like, oh I don't know, the only cliché which is coming to mind is "flowing like grass from a goose". However that's not a particularly lady-like phrase, and will probably go far in convincing people that I really am a hick and do know about things like gator wrasslin' and frog gigging. Basically all Cosmo articles focus in on "How to get <u>it</u>", it being well y'know, Y'KNOW, <u>IT</u>. The value factor of the thrust (all puns intended) of two articles in particular is priceless. The first

article is about what type of makeup to wear to bed in order, of course to get IT. After pouring through the text and accompanying photos, I now truly grok (what a word) the types of: blush, mascara, foundation, lipstick, eyeshadow, gloss, powder, perfume, and non-flame retardant sleepwear a gal should don before getting all sweaty and mucky. It's funny but I always thought the mere sight of me in my leopard fur slippers, dachshunds wearing X-mas ribbon flannel jammies, with my face scrubbed clean, hair up in a bath knot, and the delicate scent of Listerine of on my breath, was enough to drive any man wild with animal lust. Obviously not, of course this sheer wrongness on my part could also explain a few things about the history of my love life. But that's another story, and one I'd prefer not to dwell upon.

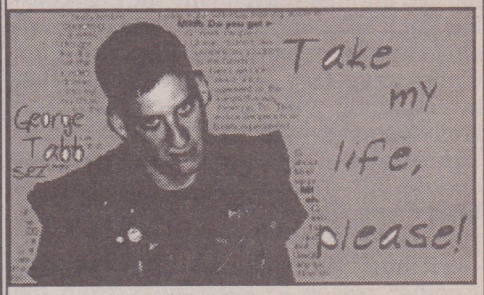
What else did you learn from this glorious gal rag Little Lali ? (a title only my parents can use - thank you) Well let me just share my new found wisdom: I now know how to get dressed. "What?" say you incredulously, "How can you be twenty five years old and not know how to get dressed? All you do is dig through the dirty laundry on the floor and slide on the same stinky pants you've been wearing for the last month. How hard can that be?" I think not, cheese. We're talking fashion here, not punk rock cultural sensitivity through drab, ill fitting rebellion. Here's how to get dressed as presented by our pals at Cosmo: Here I am preparing to get myself all dolled up to go to the show this weekend in this case zipping from a Seizure Boy show across the Bay to catch Final Conflict (two completely distinct or in the latter show's case, "destinked" - crusties, ya gotta love em' - fashion scenes...) Anyway not to digress, first of all I'll need to put on my fuschia, satin push up cupped, Merry Widow (complete with boning of course) and my matching four inch heeled 'fuck me' pumps. Next while selecting an outfit form my stunning and expansive wardrobe I'll need to totter around pouting and sticking MY butt out a lot 'cos after all one can't pick out clothes with out showing off one's patootie as much as possible. Now mind you, this uncomfortable underwear ensemble isn't the same as the equally painful get up I'll be wearing later that night, it's just sort of the warm up lingerie. Next I put on liberal doses of my perfume - sort of in the same manner as an exterminator sprays for la cucarachas - the more the better, subtlety is definitely not the key here. The ironic part of this whole beauty regimen, lies within both the underwear, and the toilet water. Y'see back in in the beginning of this century, boning in lingerie, used to be just that; bone - whale bone to be exact. Also yer more chi chi perfumes used to contain a substance called 'ambergris' which I can only describe as whale puke. So not only are my innards being rearranged by some deceased animal's skeleton, I also smell like whale barf. How fittin" that in the name of sex appeal, I should be contributing to the further decimation of the noble yet winsome Orca. Great, why don't I just make up stickers that say "Hi my name's Lali, I killed Shamu, care to fuck?" Good lord, as if I don't strew enough guilt on myself already, I can now add the stigma of specie-ist imperialism. Whoo boy.

I've already mentioned the make up bit, however in addition to the already copious quantities of war paint I'm already sporting, this is the second issue of Cosmo I've now read which tells me about putting glitter on one's cleavage. (I'm more than happy to photo copy this article for any of you who write in to tell me your disappointment at not being referred to as as "twinkle tits" by your better halves.) Anyway after duding myself up and skinnying into some strapless number, I'm off for an exciting evening of laughter and hair tossing whilst surrounded by blondes wearing white pants. Sort of appropo I suppose, seeing as I hate with a deep rooted passion, white pants, and because I firmly believe that we brunettes are the chosen folk when it comes to lust worthiness.

On another literature note I've recently become obsessed with thirties to fifties pulp sci-fi and detective novels. Oh the glorious metaphors these hacks used. Personally I've decided to discontinue my current simpleton writing style and switch over to this racier genre: *"She had a record collection which would make a man's precious 7"s ache with envy. the sort of collection that made a man gasp , 'I've got an 8mm poly bag in my pocket that's just ready to go. Oh baby I just love your Morbid Opera 7"s."* Uh yeah...

Last but certainly not least, I recently read In The NY Times, that a recent study showed that while viewing and analyzing the same set of homonyms; men and women were shown to use completely different brain functions. In a nutshell, the women used both halves of the brains, the left, for more creative processes, as well as the more logic orientated right, - or is that the other-way around(??) whatever. Whereas the men, weelll let's just say they ummm well they used just this teenie weenie widdle part somewhere, ummm maybe, just possibly, altho' not too likely. While gloating about this to a male acquaintance he airily replied "Well y'know Lali, it's not how big it is, it's what you do with it." "Ummm errr isn't that the same old line of malarkey which men have given women for eons?" I replied. After this I was called a pig, and dropped the whole thing in the best interest of columnist/editor relations. But what this brings to mind is that whole Gingrich faux pas. You remember how he said that men are basically sweaty little pigs who would rather be out hunting giraffes and that women are incapable of being in foxholes because of their monthly "disease"? "C'mon Newtie, I know you can say it, come on say "menstruation" for us little Newt.That's a good little piglet." Here's how I apply the NY Times study: Sweaty little pig man sees giraffe and thinks "Ugh me hit over head with big stick.", whereas a woman will think "First I have to think of a way to kill it without breaking a sweat much less a nail, and then I'll make some lovely spring potatoes, peas with a nice beranaisse sauce. But no wait I'm too fat already so maybe I'll just eat this Tic Tac instead." Sigh...

I think I need some sleep.



So there I was, looking at myself in the mirror on the back wall of the studio. I looked like Dee Dee, what with the black spiky hair, five dollar Rayban knockoffs, short sleeved black t-shirt, and sneakers. I sounded like Dee Dee, especially when I counted off "1-2-3-4" in that high pitched whine, and sang Wart Hog. And I certainly played like Dee Dee, what with the bass slung really low, down past my balls, and almost only using rapid fire down-strokes. To my right, on the other side of the stage, stood the guitar player. He was wearing a white Mosrite, a yellow t-shirt, faded blue jeans, yellow socks, and black sneakers. Johnny Ramone. Mr. Fashion. And behind me was Marky. The drummer. The one you call "homeless" when he has no girlfriend. The one who drools out of both sides of his mouth when the stage is level. The one who you can tell is at your front door because he knocks, but never knows when to come in. The one who stays up all night studying for a Urine test, the one who, never mind, you get the idea. So there I was, with Johnny and Marky Ramone. On stage. This in itself, is amazing. What is more amazing, however, is that this was an audition. For the Ramones. The Johnny Apple seeds of Punk Rock. God. And there I was. But let me back up a bit...

The worst stomach-ache I ever had was when I was like eighteen. I remember lying on my mom's and step-dad's couch, the blue one with the three mattresses, so when my brothers and I came to visit them in New York, we had a place to sleep. I was

in extreme pain, and I remember my parent's friend, Richard, coming over and looking at me. I was holding my stomach, and I had a fever of like one hundred and four. He says, "Gee lad, you don't look so well. You look kinda pale. Like one of those Ramones people you are always going on about." Through my clenched teeth I told him to fuck off, which made my mom and step-dad, Nick, laugh. Finally, when I was able to fry an egg on my chest, I was taken to the family doctor.

As soon as I walk in the door, my doctor says, "Hi George. You don't look so good. You look very pale. Like one of the Ramones guys you are always talking about or wearing on your shirts." I just nod my head. He tells me to go into the back examining room, and take off my clothes, which consist of a leather jacket, Ramones t-shirt, sweat pants (I couldn't wear jeans 'cause my stomach was so fucking bloated), and sneakers. I tell him okay, and the nurse shows me the way.

I get into the back room, and take off my clothes down to my underwear. I then sit on that table shaped thing with all the white paper all over it. It sticks to me 'cause I am so sweaty from the fever. Then my doctor walks in. He listens to my heart with that thingamajigger, and feels around my stomach. He then tells me to pull off my underwear, and lay on my side. I do. I hear him opening a packet of something, but can't see since I am not facing him. Suddenly I feel something going straight up my ass. It is his finger. I scream in pain, and he asks, "Does that hurt?" I scream "of course it fucking does!" He says, "oh", and continues to move his finger around up there. I scream some more, and finally he takes his finger out. Slowly. It feels like I just went to the bathroom on the table. But I didn't. Then the doctor tells me that there is something definitely wrong. I ask him if I can regain my dignity and put my underwear back on, he says to wait a second.

My doctor calls in the nurse who showed me to the room. My heart sinks into my feet. She is beautiful, as are all members of the opposite sex to an eighteen year-old virgin. She walks in and sees me laying on my side. She kinda half smiles at me, and I feel worse. Then she walks around to my backside, where my doctor is standing. He tells her he wants her to feel something, and before I know it, her finger is up my ass. I scream in pain some more, and she laughs. Finally she takes her finger out, and they both leave the room. I get dressed and walk out to the lobby where my mom and Nick and the doctor are talking. The doctor is telling them that he thinks maybe my appendix is bursting, and I need to get to the hospital. My mom and Nick look very worried, but I kinda don't really notice, since I am busy wondering if the nurse and doctor shoulda wiped my butt after they were through.

The next thing I know, I am at New York Hospital, the emergency room. My fever is still really high, and I have begun to hallucinate, as I often do when I get fevers. I also start to babble, which I often do as well. I look around me, and there are all sorts of injuries and such. One lumberjack looking guy is holding his hand in a towel, and there is blood all over his lap and pants. Some Indian woman, with a dot on her head, is rocking back and forth, screaming in a high pitched whine. Some guy, who I must assume is a cab driver, has a bloody head and face, and is bitching about someone cutting him off, and getting the fare first. And then there is some cop who keeps throwing up white stuff, which I assume are powdered donuts. Wonderful. I love New York.

Finally I am taken in an elevator with a doctor and a bunch of residents. The doctor explains to his students that I may be a classic example of an appendix rupture, and then pulls down my sweat pants and sticks his finger up my ass. I yelp in pain, and I swear I hear some of the residents laugh. The doctor feels around for awhile, and then withdraws his finger. I somehow say through my delirium, "Wipe, toilet paper, wipe". No such luck. Suddenly I feel another finger go up my ass. Then another. And another. And so on. Not all at once of course, just one finger from one resident at a time. They all feel around, roughly, I may add, and then withdraw from my backside. At this point, my stomach is not hurting nearly as much as my ass. Finally I hear a girl resident say it is her turn, and then feel her finger go up my ass. As she is feeling around, she puts her face in front of mine and I see her. She has long brown hair, green eyes, and nice white teeth. Cute. Suddenly she gets a look of recognition in her eyes, and I again feel my heart sink into my feet. She then says, "Hey, aren't you George, the guy from the band that can not be mentioned?" Stupid fever.

I am taken to an operating room where a doctor tells me he is going to take out my appendix. He also tells me I look really pale, like that New York Puerto-Rican band, the Ramones. He then puts a mask over my face, and shoots me up with Sodium Pentathal. I sing "Twenty-twenty-twenty four hours to go, I wanna be sedated" as I pass out.

I awake in a hospital bed, with Nick and my mom by my bedside. I still have a very high fever, and ask Nick what is going on. He tells me that they removed my appendix, but there was nothing wrong with it. My mom looks really worried. I nod my head, and start to feel around to make sure they didn't remove anything else. I start to move my hand toward my crotch, under the sheets, of course, and suddenly feel something really smooth. Where my dick should be. It's Gone! Oh my God, they cut off my dick. My heart starts to race. I start to grasp around frantically, and finally find it, below the smooth skin. I sigh a breath of relief, as I realize that they only shaved off my pubic hair. Then I start to think about what they used to do that, and start to panic again. My mother asks me what's wrong, and I can almost see tears in her eyes. I force myself to relax, and tell her it's nothing, I'm fine.

I stay at the hospital for another week, while more tests are run on me. Finally the doctors figure out I have something called Camphlobacter, a bacterial infection. They begin to treat it with anti-biotics, and my fever begins to go down. But that doesn't stop them from coming by everyday, with a bunch of residents, and sticking their fingers up my ass. I am beginning to feel like a one-finger bowling ball.

Also, while I am at the hospital, I kinda develop a crush on a nurse named Wanda. She is from Long Island, and has that cute accent. Her and my mom become good friends, and Wanda looks after me really good. We really begin to like one another, but then it happened. It was my bowels. They decided to move. After like almost a week. And they didn't just move, it was like a mudslide. And I couldn't walk cause I was tied to an I.V., and was stitched up. So I yelled for a bed pan, and really made a mess. Then Wanda came in to clean me up. Wanda. The nice girl from Long Island. The girl my mom liked. And there I was, helpless and butt deep in shit. Anyway, it sucked. She kept telling me it was okay, and "normal", but I knew it wasn't. Here I was, this eighteen year-old virgin punk rocker, and this girl, Wanda, had to wipe my butt and clean me up. The next day I told my mom I didn't want Wanda around anymore. She asked why, but I demanded that she just do it. She did. I had a different nurse for the rest of my stay. An old woman I didn't feel sexually weird around. On the way out of the hospital, I ran into Wanda, who gave me her my phone number, and asked me to call her for a date. I never did. Even though I was still a virgin, and she was really cool and great, I could never date a girl who did "that" with me. I am still banging my head against the wall.

Stomach aches came, and stomach aches went, and every time I went to the doctors office, he stuck his finger up my ass. It got to the point where I'd walk into his office, and just pull down my pants and lay on my side. It soon got to be that it didn't matter what was wrong, he was gonna stick his finger up there one way or another. I began to think that maybe it was my doctor, and he got thrills from invading my anus, so I went and saw another guy.

He too stuck his finger up my ass. My ass has seen more fingers than a used piano. And eventually, I got used to it. Which brings us, of course, to the Ramones.

There I was, auditioning for the Ramones. Earlier that week, I had run into Dee Dee and Johnny, both within a half hour of one another. I first ran into Dee Dee, and he told me he quit the Ramones a couple of days ago. When I asked him why, he told me he was sick of it, and wanted to do other stuff. I told him I understood completely. I, of course, didn't. Then I ran into Johnny, who told me that Dee Dee just quit, and did I know any bass players. I kinda turned my head to the side like a dumb dog. He looked at me, and said nothing. Then I told him I played bass. Then it was his turn to cock his head like a dumb dog. Actually, more like a parrot. He then says, in his nasal parroty voice, "George, I thought you played guitar." Doh. I explained to him that the bass and guitar were very similar. The only difference really being two extra strings on a guitar, so in reality, bass is easier. He said "oh." I told him I had a bass, and would love to audition. In reality, I had had a bass, but had given it to my old girlfriend. He said to call Monty, their tour manager, who I knew very well from having worked with them. Monty is like the fifth Ramone. He is this overweight middle-aged balding guy, who tells the band what to do and when. When the band is, for instance, in the recording studio, and one of them has to take a leak, they raise their hand and say, "Monty, Monty, I gotta go pee-pee." I'm not kidding. I worked for them, remember. Anyway, I tell Johnny I will, and he says he'll see me at the audition in a couple of days.

I remember practicing and practicing for that audition. I borrowed my bandmate's bass, and I would stand in front of my girlfriend, Wendy, and Nick, and my mom for hours and hours, acting like Dee Dee while playing along to Ramones' albums. They all thought I was wonderful, and was like a real Ramone. And to tell you the truth, I was. I had that Ramone shit down cold. I mean, I'd been preparing for it for like ten years. And now I was ready. I'd play along with "Blitzkrieg Bop" and "Pet Sematary", which, they played in a different key live then they played on the record. I'd burn through "Go Mental" and "Shock Treatment". Man, I was ready. The day of the audition, my mom, Nick and Wendy wished me luck, and I went on the job interview of a lifetime.

I arrived to S.I.R. on twenty fourth street, the place where the Ramones were holding their auditions. There were like a bunch of bass players there. I couldn't believe it. They were all standing around this hallway, waiting for their turn to show the Ramones what they got. There was this really tall guy with really curly hair, a fro, and he wanted to be a Ramone. There was this little short, over weight guy, who was balding, and he wanted to be a Ramone. There was this black guy with a mohawk, and he wanted to be a Ramone. There was even a girl. I asked the little bald guy why he wanted to be a Ramone. He said, "It's a good gig, the money is right". I asked the curly haired guy the same thing, he said "I'd rather be in Van Halen, but this will have to do". What a bunch of fucking morons. Here they were, getting a chance to play with the best band in the world, and they don't even care. I knew I had to play better than them. To be the true Ramone that I am inside. So I left them in the hall to be with one another, and went and sat on a couch and waited for my turn. One after one, the bass players filed in, played for like one minute, and left. On their way out, most of them bitched that they were better musicians, anyway, and didn't need this "gig". Assholes.

Finally it was my turn. I walked in the room and saw Johnny and Marky on stage. John said, "Hi George" in his bird-with-a-cold voice, and I said hello back. Then Monty said, "Oi Vey, George Tabb. What are you doing back. Couldn't hack it as a roadie, so here ya are, huh?" He then laughed, and everyone in the room did as well. I sorta laughed, nervously, and went about plugging in the bass to my digital tuner, and tuning it. Then Johnny walked over to me and stopped me. He said that using a digital tuner was not "Ramone-like", and to use the strobo-tuner. The antique piece of shit that both he and Dee Dee used for years. I said okay, and wasted twice the amount of time using that pile of junk. Finally I was ready to play, and both Johnny and Monty remarked how much I looked like Dee Dee. Johnny asked me what songs I knew, and I told him I knew 'em all. He called me a wiseguy, and then gave me their set list. He said start, so I said, "Hey, we're the Ramones, and this one's called The Blitzkrieg Bop, 1-2-3-4!" and we all went into the song. It was amazing. It sounded great, and here I was, playing on stage with my idols. We got through that song, and Marky went into "Lobotomy", we did that, and I counted "1-2-3-4" and we went into "Rockaway Beach." I got to sing the songs as well as play them, since Joey wasn't there. We then played a whole bunch of songs, and the whole time, Monty sat there with a stunned look on his face. At one point, Monty said I was better than Dee Dee ever was. We played some more, and I made the mistake of playing "Rock 'n' Roll Radio" with some upstrokes. Marky stopped the song and said, "Play the song with all down strokes. Upstrokes are cheating. And Ramones don't cheat." Drummer. So, I played with all down strokes. Anyway, I was in there for almost an hour, almost sixty times longer than anyone else.

When we finally finished playing, and we were putting our guitars away, both Monty and Johnny walked up to me. They were both very excited, and both told me how great I was. Monty said, "Georgie Ramone, I like the sound of that" and Johnny smiled. I asked them if I did okay, and they said yes, and it was now between me and this guy, Chris (who, as it turns out, is C.J.). I almost fainted. Then Johnny says to Monty, "Monty, drive Georgie Ramone home", and Monty drove me home in the Ramones van.

For the next week or so I was a wreck. One part of me knew I was in the Ramones, and the other part of me knew that no matter what I did, or how good I was, I was still gonna get a finger in my ass. I finally heard from Monty that they picked C.J. cause he was younger than me, and they needed young blood. I thought it was silly, that the Ramones were all in their mid-to-late forties, and here they picked some teenager over a twenty-eight year old, but whatever. I knew I was good. But still, it really hurt.

I went to the doctor last week for my yearly check-up. He asked me how I was doing, and I told him I was fine. We got to talking as I was undressing and preparing to be examined, and he asked me how my music was going, and whatever happened to those Ramones guys I used to always talk about and wear on my shirts. I told him they where still around. And he told me so was this, as he put on his rubber glove and stuck his finger up my ass. For the first time, I smiled.

Take My Life, Please.

Endnotes:

1. I may not be on America-On-Line by the time you read this. I am getting off of it, and going straight to the internet. AOL are like a bunch of Nazis. Write me for now at P.O. Box 323 / Village Station / New York, NY 10014.

2. Just got the BRAIN TRANSPLANTS record from my pal Tony, from S.F. They are funny, stupid, and mean. Everything I look for in a great band, which they are. Get this record.

3. SIX AND VIOLENCE played here in New York last night. Kurt, the singer, tells me they got a new record on the way. They too are funny, stupid, and mean. Punk Fucking Rock.

4. Enough already with this resurgence of so-called "New York Punk Rock". Like the bands on that Flipside comp. Cut yer hair and get a clue.

5. The above story is dedicated to my mom who always called me her "Little Ramone". She passed away a couple of years ago. I miss her greatly.

FAR ENOUGH

Adrienne Drooga

You stupid fucking bitch. You're just a lying cunt and I'm going to fuck you like the whore you are. You wanna know why worthless sluts like you wear hoop earrings? To put their feet in while getting fucked. You're just a piece of meat and I probably couldn't even sell your ass down at the corner of Thirty Fifth and San Pablo with the other whores. Shut up you stupid bitch. Just shut the fuck up.

You stupid fucking nigger. You're just a lying coon and I'm going to lynch you like the darky you are. You wanna know how to get five worthless jungle bunnies to stop raping a white woman? Throw them a basketball. You're just a piece of meat and I wish the south had won so's I could sell your ass down at the corner of Thirty Fifth and San Pablo. Shut up, boy. Just shut the fuck up.

I'm sitting at the computer at Maximum, feeling disturbed and slightly shaking after having written those paragraphs. Lately, I've been noticing something that's been upsetting me more and more. Everyone seems to have the general understanding that racism is a very ugly and very bad issue. We all want to end racism, fight fascism, wear shirts that shout out "No War, No KKK, No Fascist USA" and I fully support that. Racism is an overwhelming problem created in the society around us that needs to be drastically and completely dealt with and eliminated. Yet when it comes to sexism, it seems to become this gray issue. People get a little more wishy washy. Something that wouldn't be tolerated if it were a racial issue becomes more acceptable once it's an issue of sexism. That first paragraph was *easier* for me to write, even though I'm a woman, because I've *heard* and *seen* all of that shit. The shitty hoop earring joke comes from a poster I read hanging up inside a club at a punk show. The 'shut up you stupid bitch' is taken directly off of a t-shirt I saw being sold. Let alone the fact that I've actually seen people wearing that shirt. Degradation of women seems to be taken for granted. That's just how it is, so accept it. I've also noticed that when someone is very involved in anti-racist groups or feels very strongly about fighting racism, that it's viewed as a very political and honorable thing. I agree completely that it is. But once someone is equally as passionate about fighting sexism, especially if it's a woman, they're viewed as feminazis from hell who are bitching and whining. Somehow the honor gets lost.

Something's wrong with this. Both issues are equally important in their own right. There's a certain level of support that we should be trying to give for those people who are motivated to try to change themselves and the societal views around them. Whether the issue is racism, sexism, homophobia, ageism...whatever ism or obia is important to you, the desire for *change* is what I find to be most important.

Hey! You with the beer! Pay attention! Yes! The always rockin' HUMPERS have a red hot single out right now on 1+2 Records of Tokyo. This blisterin' shit was laid down almost a year ago live at KPFK in Los Angeles. The A side, "Sarcasmatron", is damn good, but wait till you flip this one over! "My Game" fuckin' rocks out. A true-to-life hammerin' track from this now legendary punk band. We can only hope the HUMPERS will travel to support this record.

Those bad boys out of the Netherlands, JABBERWOCKY, are comin' straight at you! This one is called "We're Just Bom Bom Boys" and it's on that pure punk rock label, Incognito Records from Stuttgart, Germany. This lo-fidelity thrashed out fucker has all the thorny parts you might find on a RIP OFFS records. Protect your ears you little peckerwoods, JABBERWOCKY is in the house.

Those scrappy punk rockers from Philadelphia, REAR ADMIRAL, have another good single on their hands. A little while back, they had a fun single out on Black Hole Records; this one's on Ahoy Records from Maple Shade, NJ and it fuckin' rocks! It's called "chin Music", look for it at your local punk rock emporium or order it for $3 ppd from PO Box 277, Maple Shade, NJ 08052.

Thanks to Timojhen for introducing me to OUT COLD. They are an excellent hardcore/punk outfit, playing some very hard-edged punk out of Dracut, Mass way. After a single and a full length L, these roughneck muthas have clearly proven that they can play some demolition type HC. The OUT COLD single, "Lost Cause", will tear you a new asshole fer sure. This month OUT COLD has a split EP with BRATFACE from Newton, Mass. BRATFACE also plays some very serious punk rock. Check out their nasty anthem, "Spit Or Swallow". On the OUT COLD side, the song "Jump Out Of My Skin" emits some truly skull crushing sounds. Listen and weep! Warning! Not safe for run-of-the-mill Lookout Records pop-punk dribble dicks!

You want fuzzed up, fucked outta yer head, surfin', biker-billy zaniness? We got the MAD 3 for you. These wild punk rockers from Japan have a fast and frenzied psycho-CRAMPS thang goin' on, whew! Hold on little buddy! This new record is called "Space Biker". One side has an over-the-top instrumental; the B side has two cool tunes with singing on them.

Too Many Records from Spokane, Washington has a humorous double LP out now called "Songs About Drinking". It's a 38 band compilation with a nifty booklet. Included are great beer drinking songs by the WRETCHED ONES, BROKEN TOYS, and BLANKS 77. Also included is a great track, "Beer & Gear" by the hardcore drunk-punks from Petaluma, Calif, MICKEY & THE BIG MOUTHS. Keep an eye on these punked-out rascals. We'll be hearing more from them.

A.F.I., a top quality hardcore punk band, has been playin' their asses off out this way. Starting out in '92 on a Key Lime Records split EP with LOOSE CHANGE, A.F.I. has been blasting through all those wax-encrusted punk eardrums. Fast and punk as fuck, songs like "Self Pity", grabs you by the face. Continuing on to Key Lime EP #2, A.F.I. smashes you with anthems like "Born In The US Of A". Probably almost as hard to find their split EP is the A.F.I. colored vinyl Key Lime #3, a live recording from the Phoenix Theatre in Petaluma on Dec 29th, 1993, called "Eddie Picnic's All Wet". This month A.F.I. comes smokin' cross the Hayward backwaters with a scorching EP on Wedge Records out of Grass Valley, CA. This record is called "Fly In The Ointment" and is one of A.F.I.'s fastest and tightest efforts yet. On "Theory Of Revolution", A.F.I. sings "If you want to buy affluence, your soul you'll have to pay..." This is a really strong record and is highly recommended. Catch A.F.I. live when you get the chance.

While we're on the subject of great Bay Area bands, the SWINGIN' UTTERS have been playing live lately and will embark on a world domination tour of eighty dates in the US, Canada and Mexico over the summer. The LP on New Red Archives "Streets Of San Francisco" is fucking great and kids all over are going to be able to sing along as the SWINGIN' UTTERS come to their town. Don't miss the chance to see one of America's best street punk oi bands if they come anywhere near you.

COLUMNS

In the stab from the past category, how 'bout TOXIC REASONS' "War Hero/ Somebody Help Me" 45! This Ohio punk band from the late '70s and early '80s had some of the best shit around. The "Independence" LP has stood the test of time and still is great listening.

OK cretins... see you in hell!

"You are oh so politically pure and self-righteous." So goes a common criticism of my column. "You must live in a left-wing Disneyland because you have absolutely no idea what the real world is all about."

I admit that I'm frequently of two minds on most of the issues I raise in my column. For instance, as a fire-breathing commie I understand full well that such things as unemployment insurance are merely incremental reforms instituted by the US ruling class to diffuse working class militancy and to preserve capitalism from the threat of social revolution. But as a regular working Joe I've used unemployment insurance on more than one occasion to make ends meet between jobs.

Take the current hot issue of welfare and welfare reform.

Some fifteen years ago, I bottomed out penniless, jobless and homeless after a two-plus-year drinking binge in the wake of a shattered relationship. It took a combination of help from family and friends, food stamps, MediCal, and general relief for me to get my act together. I got back on my feet within six months and, unfortunately, I've been gainfully employed ever since. Personally, I'm grateful that I had welfare to fall back on. But the experience was also pernicious; from the invasive bureaucracy, through the glares I got for using food stamps in grocery stores, to the bogus workfare program I had to participate in cleaning litter from the sides of freeways. Welfare sucks. I hated it. Only the use of welfare as a political football is more despicable.

These days it's fashionable for those who style themselves as conservatives to blame all of society's ills on welfare mothers. Social decay, the decline of family values, the horrendous budget deficit, the country's collapsing infrastructure; welfare mothers are responsible for it all, with unwed teenage welfare mothers no doubt the cause of the recent flooding in California among other natural disasters. This is only slightly hyperbolic, considering the rhetoric on the right. Occasionally, these morally outraged citizens manage to publicly pillory someone who has cheated the system, or a woman who continues to have children in order to collect higher benefits. Never mind that a single Fortune 500 corporation spends more money in political payoffs, domestically and abroad, than the government spends annually on all welfare mothers combined. Never mind that Pentagon cost overruns and procurement snafu's such as million dollar toilets cost taxpayers far more money than mothers on welfare. Never mind that, under Reagan, the wholesale, multi-billion dollar, white-collar looting of Savings and Loans was hardly ever punished. And, for all their talk, conservatives haven't put forward anything that radically differs from the liberal supported welfare state.

Whoa now, Lefty's really lost it on this one you're telling yourself. With the House of Representatives passing Newt Gingrich's "Contract With America" proposals on welfare virtually liquidating Federal welfare programs in favor of block grants to the States, how can I possibly maintain that there's no significant difference between the rabid right-wing Republicans now in the majority rushing to brutally slash the welfare state and those do-gooder liberal minority Democrats struggling to defend Johnson's "Great Society" accomplishments, if not the New Deal itself? Of course there are differences, but not differences that make a difference.

A few examples should suffice to illustrate how Washington politics are still business-as-usual, even dominated by the Republicans.

When the Republican caucus in the House of Representatives first fielded their proposal to reform welfare on February 9, called the Personal Responsibility Act (PRA), it stipulated that money given back to the States as block grants could not be used to make cash payments to unwed mothers under 18 (see *New York Times* [*NYT*], 2-10-95) among other things. Aside from Democratic criticisms that the Republicans were against children, this particular aspect of the Republican program soon produced wide fissures in Republican ranks. Almost immediately, the Catholic National Right To Life Committee opposed the idea because, according to the Committee, it would increase abortions. A little over a month afterwards, Catholic bishops criticized the Republican PRA because it punished children for the mistakes of their parents and threatened to drive poor pregnant women to resort to abortion (*NYT*, 3-19-95). All hell broke loose when the bill finally came up for debate on the floor, with a number of anti-abortion Republican representatives defying party discipline to vote against the proposal to prohibit cash payments to under 18 welfare mothers (*NYT*, 3-22/23-95). Finally, when the PRA passed (*NYT*, 3-25-95), it was stipulated that the States would decide whether or not to give under 18 welfare mothers cash payments.

Republicans had originally proposed to convert the food stamp program into block grants to the States, until representatives from farm districts and organizations such as the National Farmers Union objected (*NYT*, 2-18-95). Republicans in the Agriculture Committee then rejected the repeal of food stamps (*NYT*, 2-25-95). Republican governors soon weighed in on retaining food stamps as a Federal government entitlement, with decisions on eligibility shifted to the States (*NYT*, 3-2-95). Cutting money to poor, powerless folk is one thing; the fact that the food stamp program pumps $25 billion annually into the farm economy is something else again, and not to be taken lightly. During the food stamp debate (*NYT*, 3-6/8-95), the decision to keep food stamps as a Federal program subject to State regulation became Republican policy, along with tying food stamps to work requirements in response to Democratic criticisms and capping annual food stamp spending.

Pressure politics, caving in to special interests, back room wheeling-and-dealing; the Republicans do it just like the Democrats. Speaking of those slimy Democrats, they tried to out-Republican the Republicans on the issue of mandating work for all welfare recipients (*NYT*, 3-7-95) during the debate on welfare. And, let us not forget that on every other issue in the "Contract With America" except for welfare, 58% of Democrats on average sided with the Republicans (*National Public Radio*, 4-9-95).

Now, let it be said that the right-wing Republican rhetoric claiming that the presently constituted welfare system fosters dependence and needs to be radically transformed by a return to individual responsibility is essentially correct. For absolutely the wrong reasons.

Make a list of those who are really dependent on welfare, beginning with those self-same politicians. Liberals, mostly of the Democratic or independent third party stripe, have long staked out minorities and the poor as their constituency. Not a very good voting base, but still something the party handles with kid gloves by support for welfare, affirmative action, etc. Mostly Republican conservatives and yahoos further to the right are riding high on what the media is hyping as the "angry white male" backlash to such programs. As your basic elementary school civics class taught you about how our "checks-and-balances" government works, and as the news plays out daily, no one tendency in the US ruling

class ever gets everything they want. Welfare is still going to be around in one form or another, which means that the political battle over welfare is going to keep a lot of politicians employed for a long time to come.

The second important category of folks dependent on welfare is social workers, of course. These bureaucrats of human misery will not disappear even if those dour Republicans have their way by block granting it all to the States. Instead of one large, bloated, meddling Federal bureaucracy, the "Contract With America" will create 50 smaller, equally bloated, meddling State bureaucracies. Big fucking change. The third important sector is the actual welfare industry, ranging from "poverty pimp" charities through US farmers dependent on an orderly Federal food stamp program to all the businesses benefiting from cash welfare payments. This latter ties into a final, more abstract dependency; that of the US economy as a whole on keeping what might be termed the permanently unemployable on some type of social welfare.

Let's begin with regular unemployment.

Federal Reserve chairman Greenspan repeats the common economic wisdom that "full employment" actually has to include a fluctuating unemployment rate of between 5 and 9%. Unemployment at levels of 5% and under for too long is considered bad for the economy, triggering off the dreaded wage/price inflation cycle where fewer available workers create competition for labor which pushes up wages, resulting in more people with more money purchasing more goods and services until demand exceeds supply and prices also rise. This permanently idle percentage of the labor force are the officially unemployed, those actively seeking work and receiving unemployment benefits. It is what Karl Marx called the "surplus army of the unemployed" meant to keep the rest of us working stiffs in line with the threat of replacement. To this surplus army must be added the permanently unemployable; those for whom there will never be anything near to permanent work in the US economy as it is presently structured and evolving. For if at least 5% of the work force must remain unemployed for the health of the economy, then people on welfare cannot be allowed to find employment.

This is only stating the obvious. A less apparent but more basic problem needs to be addressed. Put in a nut shell; there ain't enough work to go around, there's going to be less in the future, and what are you gonna do about all the folks who probably won't have any semblance of permanent work during their entire lifetimes?

I've frequently argued in the past that modern capitalism is fast abolishing work (via temp work, the shift to a service/high tech economy, automation, post industrial technologies, etc.) to the advantage of capital. This portends some of the darker cyberpunk visions of ultra-privatization, corporate neo-feudalism, and vast marginalized populations. Unlike the worst of William Gibson's subtle nightmares however, I don't see US capitalism getting rid of strong government in the near future, if for no other reason than the need to maintain some kind of social control over the unemployed and unemployable. Welfare is nothing if not government regulation and social control, whether administered by the Federal government as liberals would have it continue or run by the States as conservatives now want it. As such, the whole debate as to how to get people off of welfare and back to work is a chimera, from the Republican argument that the States should be free to experiment with welfare programs to the Democratic retort that block grants to the States don't guarantee job training and job creation.

There simply ain't enough work to go around.

This is a far more fundamental fact than the originally Democratic argument that the real welfare cuts should be made in "corporate welfare;" the billions in Federal subsidies, tax incentives, government loans, etc. granted to business and industry. Held as the high ground first by Labor Secretary Reich, recently the right-libertarian Cato Institute issued a study recommending that much the same corporate welfare be slashed in order to give free markets full play. With liberals and conservatives both talking about eliminating corporate handouts, what is overlooked is that the very structure of US society, from its legal system through its increasingly mall dominated culture to its corporatist governance, has been molded to the interests of capital.

If the long standing liberal welfare state is obsolete, and if the 50 State welfare system that current conservatives advocate isn't any better, then what IS the solution? I don't subscribe to the strategy that we should foster the greatest degree of suffering and misery among working and poor people in order to bring about "the revolution" as soon as possible. This is partly because I don't think that's how or why social revolutions happen. It's also because the US capitalist ruling class, through their Democratic and Republican minions, are doing their best to immiserate the rest of us with calls for austerity and sacrifice matched by severe belt-tightening measures. I think the lines are clearly drawn. So, short of full scale social revolution, let's consider a return to individual responsibility that comes straight from the roots of modern day conservativism.

As I've mentioned before, one of the demiurges behind old school conservatism, William F. Buckley admitted that society could not let people just starve or go homeless. He proposed, in a 1960's *Playboy* interview, that society provide everybody with the most basic in living necessities; a few types of free food, basic free clothing, and rudimentary free shelter. If recipients of this largess wanted more than the bare minimum, they could work. Indeed, old school conservatives often came up with far more creative solutions to social problems than their present day counterparts. Laissez-faire economic theorist and fascist Chilean Pinochet regime advisor, Milton Friedmann at one time actually endorsed the idea of a "negative income tax," as did the recently deceased felon Richard M. Nixon. This is the right-wing version of what liberals call a "guaranteed annual income."

In both versions, the government gives people money outright so that everybody has a minimum income level. From the point-of-view of old school conservatives, this jibes 100% with their hallowed principles of individualism and opposition to government bureaucracy. Knee-jerk, present day conservatives agree with their liberal counterparts that destitute people need to be controlled, disagreeing only on what level of government should do the management. Old school conservatives, at least in theory, proposed that government handouts should be given, not through Federal government programs and not to the States, but directly to the individuals needing it. If the recipient uses the money to survive and better his or her life, so much the better. If the recipient abuses the money by, say, purchasing and using drugs, too bad but that is his or her individual choice. You're not likely to find such a radical belief in individualism among the current crop of newly elected conservative Republicans.

Ultimately though, a "negative income tax/guaranteed annual income," much like narrow leftist proposals for "community control of welfare," "workers control of social services," a "four hour work day for eight hours pay,"and other stop gap measures, never address the fundamental issue head on. If modern capitalism is quickly becoming post industrial and gradually getting rid of its dependence on labor, how can we get rid of capitalism in order to enjoy the full benefits of abolishing work? Since I've talked about that some in MRR's "work issue," let's skip over to more interesting matters.

...ALL THE NEWS THAT FITS...

OKAY, DON'T ANSWER ME... The book *Answer Me!* is a compilation of the *Answer Me!* zine #'s 1-3 edited by Jim and Debbie Goad out of Portland, Oregon and pub-

lished by AK Press. I'm proud to say that I helped to finance its first press run. In January, British customs raided Tower Books Picadilly and confiscated copies of the book *Answer Me!*, as well as issue #4, for being obscene under British law. The next day, customs also raided AK's offices in London, England and Edinburgh, Scotland to grab up all remaining copies of the book. And while British customs has impounded the book, AK Press has not been charged with distributing obscene material by the British government, which means that no one at AK Press Great Britain was arrested. The AK folks now have the option of bringing a civil suit against British customs to try and recover the confiscated material. Given that so few *Answer Me!*'s were actually taken, and given that AK Press would have to pay all legal expenses if they lose (the same stifling legal rule most Republicans and many Democrats want to bring to the American legal system) they're leaning against pursuing the civil suit.

Meanwhile, Craig Thomas sent me some newspaper clippings from Bellingham, Washington, generally on civil liberty violations, and specifically on a local newsstand's troubles over carrying *Answer Me!* #4, the issue devoted to rape. Following an anonymous complaint, Bellingham police contacted owner Stohl and manager Hjelsand of The Newsstand International on January 11, informing them that issue #4 might be considered obscene by "community standards." On January 12, Newsstand International employees took the magazine off their shelves in the "Adults Only" section and put them on prominent display wrapped in chains as a protest. Stohl, Hjelsand, and their lawyer, Beggs, were called into Whatcom County Prosecutor McEachran's office on February 7 and asked to remove *Answer Me!* #4 and similar magazines entirely from their store. When they refused, McEachran's filed charges of promoting pornography against Stohl and Hjelsand on February 14, a felony that carries a sentence of 5 years in jail and a $10,000 fine. The two turned themselves in on February 16 and were released on their own recognizance. On March 3 the Whatcom County Superior Court scheduled a two-week trial to start July 24. (See *The Bellingham Herald* from 2-15 through 3-15-95) Aside from the usual legal maneuvers, the whole incident has provoked wide debate in Bellingham, with folks writing opinion pieces pro and con in the local newspaper. Thanks Craig.

Finally, Jim Goad was subpoenaed to Washington DC to testify as to why Duran, the guy recently convicted of shooting up the White House and attempting to assassinate Clinton, would have copies of *Answer Me!* in his possession. The only thing that Duran is guilty of is being a bad shot. As for Jim, what a way to get a free trip to the nation's capitol. Copies of the book *Answer Me!* are still available from AK Press USA for $13. While you're at it, you can pick up a copy of my book, *End Time*, under my real name G.A. Matiasz, for $8. Write to AK Press, P.O. Box 40682, San Francisco, CA 94140-0682, USA for a free catalog and ordering information.

Got that plug in. Please keep sending me your newspaper clippings of interest c/o MRR, and I'll do what I can to incorporate them into my column. Anthony Herrera, there's no longer a news section, so I gave Tim your piece, which will probably run as a letter. Until next month...

I just got in from work, and goddamn am I tired! You know, this has been a tiring month. Anyway, I have more demos than ever to review. Before I start, I'd like to stress that this is a column for hardcore, snotty punk rock, crust, harder edged emo, straight edge, stench, and stuff of that type. If your band sounds like Pearl Jam, Pantera, Veruca Salt, Weezer, or any other band that doesn't really fit into this 'zine, you should probably send your demo to Flipside, Alternative Press, Thorazine (my favorite, even if they did move to Austin), Under The Volcano, or any number of other cool rags (many of which you'll find reviewed in this very mag), because I only have so much space, and I'm going to cover the above stated forms of underground music. One thing I'd like to mention before I get started, is that Lookout! records has earned several punk points by taking the time (and money- postage is hell!) to bag up some demos they got from hopeful bands who want to be on their label, and send them to me (instead of throwing them in the garbage like most labels). Makes me feel bad I ever said a discouraging word about them. Actually, the only thing I ever said bad about them was that their "Punk USA" comp sucked, and I stand by that. The bands are all pretty established, they could have fit a hell of a lot more on it, and of course, for the most part it just displayed the most commercial, poppy bubblegum edge of the punk spectrum. But don't let it be said that I'm against the comp or the person who put it togather (after all, he has great taste in t.v. shows—The Tick rüles! As does EEkstravaganza, which comes on a little while before it). I just don't think it should have been called "Punk USA." But you know how the old joke goes: How many punks does it take to screw in a light bulb? 10. 1 to actually do the work and 9 to slag him off about it. I don't want to follow the old fashioned 'bitch about everything while doing nothing' punk philosiphy, so I'm going to make my own punk comp, with as many good bands as I can fit on it, all underground and from demos I get. If you send me a demo and don't want to be included on the comp, tell me. So far it features the Beer Goggles, The Neighbors, Blank Expression, The Connie Dungs, The Blind Pigs, I End Result, Powerhouse, Submission Hold, 30 Foot Fall, Leech Implant, Greedo, Adhesive, Latch Key Kids, Koze-E Kittens, Ministry Of Ignorance, Revrend Pedifile, Hedge, the Piss Shivers, Ack, and Render Useless. That's about half of it. If any of these bands don't want to be on it, write and I'll take you off. Watch this column for when it is released. And now, on to the demo reviews...

It would be hard for me to name off my top 10 favorite albums, however one of them would definitely be Cancerous Growth's "Late For The Grave". Anyone into crust or intense hardcore who doesn't have this album is really missing out (and dammit, if either Nuclear Blast, Action, Relapse, or Lost And Found don't repress it, someone can expect a letter bomb!). One of the members of Cancerous Growth was Charlie Infection (he was also in Psycho), and he has a new band called GONKULATOR. They're in the crusty distorted noize vein of music, with effects on the vocals and a pretty bad sound- I think they're doing a piss take on the whole black metal scene, with the make-up and all. 4 songs, color cover, pro-copied tape, 4 bucks to: 8 Stevin Dr./ Woburn, Ma. 01801-5366. Next is a great fast punk tape from MICKEY AND THE BIG MOUTHS (I hate bands who call themselves 'someone and the someones'- awful name!). 7 great punk/hardcore songs with lots of 'fucks' and 'everything sucks'. I like it! Good tunes, good production, nice tape (pro-duped, I think), and comes with a Sonoma county punk compilation on side b. 126 Wilson St./ Petaluma, Ca. 94952. THE PISS SHIVERS are another band that play good old fashioned punk/hardcore. You don't see many bands like this putting out records anymore, although they were quite prevelant in the '80s. Good stuff along the lines of the Clitboys, so get it and quit playing so much pop punk. 5 songs, good production, pro-duped. 46 Oberholtzer Rd./ Bechtelsville, Pa. 19505. Speaking of pop punk, here is a band called FATHEAD (taken from the Screeching Weasel song, perhaps?) who are so syrupy sappy pop punk that I get sick when I listen to it. If that's your thing, pick these guys up. 4 songs, pro duped

COLUMNS

tape. 3350 Airport Rd./ Lot 21/ Allentown, Pa. 18103.

RENDER USELESS reminds me a little of 'Liberal Animation' era NoFX- Tight, mid paced hardcore with some melody, but not enough to get the way of the punk. 4 songs, good production, P.O. Box 8386/ Victoria, B.C./ V8W 3R9, Canada. Next is the split demo from AMEN and RED LIGHT. I don't know if this is the same AMEN that put out a couple of EPs, but they're pretty good- mid paced crusty hardcore. RED LIGHT is a bit faster, with a slighty worse production. They do 8 songs each, Unfortunatly, I don't know which country these guys are from, so if this looks familiar to you, write 'em: Loblin 55-52-53/ Bartek. The DEFECTS play faster paced punk with lots of riffing and chanting. The productions not the greatest, but they buzz along real well. 3 songs, thick cover, professionally duped tape. 24 Brooks Ave. #7/ Venice, Ca. 90291. The KOZ-E KITTENS have a tape that says "Warning: This tape contains 10 minutes of pure crap!" on the cover. Of course they are pretty good, speedy hardcore with a pretty good sense of humor. One of the members of this band is also in El Pecado, who I wrote about a few months ago. 8 songs, 4 track production, pro copied cassette. P.O. Box 603/ Anna, Il. 62906.

NONEFORALL have a classic hardcore name, and good, honest hardcore with a chunky guitar and straight edge sounding singer. 8 songs, 1 intro, 4 track production, pro copied cassette. 25906 Adolfo Ct./ Valencia, Ca. 91355. The CONNIE DUNGS play punk that sounds almost exactly like the Vindictives. There's not really much more to say- Jerry Lewis vocals, poopy punk music, you'll probably like this. 13 songs, good production, 3818 Hardeman Dr./ Ashland, Ky. 41102. Next is a band called SLAVESTATE (but it's not the same Slavestate who has the split EP with Lack Of Interest on Slap'A'Ham). They play metal damaged punk/core, a little like Biohazard at times, but much better. 4 songs, good production, slick cover, pro-duped cassette. P.O. Box 915455/ Longwood, Fl. 32791. Now we have a band called ACK!. Average hardcore is these guys forte. Mid paced hardcore that's a little on the sloppy side, but it's hardcore, so what do you expect? 5 songs, decent production. Rua Barao de Lucena, 115/ 703/ Rio De Janeiro, RJ/ Brazil. MINISTRY OF IGNORANCE are kind of strange— one minute they're playing punk with a happy singer, then they burst into fast crust with a gravelly screamer kind of a strange combination. But interesting. 8 songs, good production, pro-duped cassette. 48-1-2-508 Kamadaicho/ Hodogaya-ku/ Yokohama City/ 240 Japan. KNUCKLEFISH play punk with a lot of other influences thrown in for good measure. It's got enough power to appeal to the punk crowd, and is interesting enough to probably appeal to the alternative crown. Ought to do well. 11 songs, good production, pro-duped cassette. 101 Heather Dr/ Ozark, Al. 36360. SKURJ remind me a bit of later period Circle Jerks. Some of their stuff appeals to me, and some of it strays too far into the alternative sounding realm. 12 songs, good production, pro-copied cassette. P.O. Box 1824/ Hayes, Va. 23072. The UNANSWERED play thrashy mid-tempo hardcore with a vicious screamer on vocals- I like it. The only bad thing is that therQ.is only 3 songs, and not too good of a production. Can't wait to hear more. 904 Seagull Dr./ Lanoka Harbor, N.J. 08734. The TEAMSTERS are another strange band, making me think of a combination of the Violent Femmes and some generic hardcore band. The vocalist is a screamer, and they have a lot of cool bass lines. Pretty interesting. 9 songs, okay production. 16 Willow St./ Bayonne, N.J. 07002. DUST BUNNY is another sappy pop punk band, tho faster than most, I don't really know what else to say. If you like pop punk, these guys play it well, so pick it up. 9 songs, good production. 75 Cushman Rd./ Scarsdale, N.Y. 10583. REDFISH play decent hardcore with melody that most everyone should like- straight-out honest mid tempo hardcore. Good stuff. 790 Wishard Ave./ Simi Valley, Ca. 93065.

Well, I guess that's it for this month- I hope this wasn't too incoherent (it's late and I'm unbelievably tired). If your band wasn't in this column, don't feel bad- we have to turn these things in way ahead of time, so by the time you read this, I will have already turned in next month's column, and you're probably in it. As usual, send any tapes for review to me at: Jason Beck/ P.O. Box 2584/ Conroe, TX 77305.

Back again with more new metal and noise releases. My apologies to the bands who sent their stuff in so very long ago- it took a while for a column's worth of releases to accumulate. So without any further ado...

EXTERMINATOR 36's "Thief/ Headache" single is a rabid take on early GODFLESH. Venom-spewing taunts backed up by agonizingly heavy grooves with a pre-industrial flavor. Hatred and revenge are the topics of the day and these guys sound like they mean it. This kicks ass over all those industrial crust bands popping up. (PO Box 675137, Marietta, GA 30067-0010)

One of my all-time faves, CAVITY, have finally seen fit to unleash their "Human Abjection" 12". It's not quite as slow as I had expected but it's twice as punishing. Skullcrushingly heavy dirgecore that's guilty of utilizing excessive force. The vocals are like nails on a chalkboard adding to the disc's overall destructive power. This is the kind of music Lurch would listen to. (City Of Crime, PO Box 592426, Miami, FL 33159)

The new EP by MERCURY 4°F (Bovine, PO Box 2134, Madison, WI 53701) is about as catchy as sludgecore can be. It actally sounds almost garagey except that it's tuned way down to the depths of hell and played in super slo-mo. Not quite dancable.

Meanwhile, HAVOHEJ continue to venture into enexplored territory with their picture disc single, "The Black Mist/Enlightened One." It's the perfect follow-up to the atmospheric sounds of "Black Perversion." The lyrics are hissed not sung, and the array of eerie sounds is unparalleled. (Ax/ction, PO Box 623 Kendall Sq., Cambridge, MA 02142-0005) Since this is the band's last release, diehard fans may want to check out their unreleased track on the "Destroy All Mediocrity" comp reviewed a few issues ago. It's worth hearing.

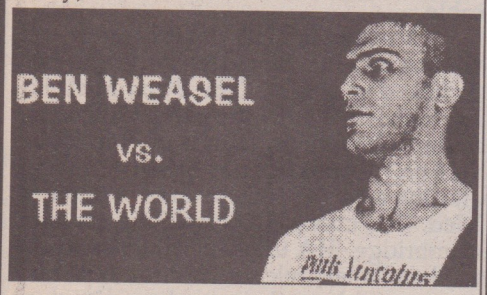
This month's hardcore entry is the "You Cannot Call This Peace" EP by ANIMAL FARM. It's a power-packed slab of chunkiness that calls to mind early NEUROSIS with its multi-vocaled attack and the way it builds up energy before exploding with power. Accompanied by a handy lyric book, this is one debut that should not be overlooked. (The letter has 2 addresses listed but one doesn't give the PO number so try sending $3 ppd to ANIMAL FARM/ Discontent Records, PO Box 93174, Milwaukee, WI 53203)

The best new news on the noisecore circuit has got to be the SENSELESS APOCALYPSE/CRIPPLE BASTARDS split EP. (View Beyond, c/o Pavel Tusl, PO Box 35, 34901 Stfibro, Czech Republic) I don't think anything more needs to be said. You've got the address- now use it! While you're at it, SENSELESS APOCALYPSE also have a split with PASZTÖ RÖZÖTT, a great band that plays a mix of traditional ENT-esque grind and crazy splatternoise. It goes without saying that SA are exceptional on both releases. (Perverted Taste, c/o Lars Kröber, Gottschaldstr. 5, 08523 Plauen, Germany)

Another impressive Japanese act is GRUDGE. Apparently comprised of a bunch of Frankenweenie fans, they blend Japanese hc with grind and easily manage

to hold their own alongside Swedish noise-mongers REGURGITATE. It's a battle of howls and growls and breakneck guitars that's worth seeking out. (Obliteration Records, 3-41-16 Sumida, Sumida-Ku, Tokyo 131, Japan)

I'll undoubtedly lose a few PC points here but I have to mention the new GORE BEYOND NECROPSY EP, even if it is a split with those porno-noisesters GUT. GBN do the death/grind thing unlike any other band before them. Drum machine programs that are all over the place, samples, and the absolutely most disgusting, gagging-on-your-own-phlegm vocals you've ever heard. GUT sing about bondage and naughty bits with a back up vocalist straight out of MACABRE. If you're easily offended, don't pick this up. (MMI, c/o Markus Woeste, Heerstrasse 77, 58553 Halver, Germany)



Where to go, what to do? When you're a middle-aged punk, as I am after turning 27 last week, you have to make some serious decisions about your future. At 27, it's too late to become a major league ballplayer (I crossed that one off my list of potential careers at 24). It's too late to snag the role of the goofy-yet-lovable next door neighbor teenager on some cheesy Fox sitcom (I crossed that one off at 26, though if it wasn't for the black circles under my eyes, I might be able to pull off that role well into my thirties. God knows thousands have done it before me). It's too late to be a young, brillaint musician or writer; the best you can hope for at 27 is "slow starter" status.

Since I never particularly enjoyed all the stuff that comes along with playing music in the first place, you can imagine how severely it's ravaged me by my advanced age. In normal society, I'm still in many ways a young man, ready to take on the world. In punk years, I'm an old fogie ready for the Keith Morris Rest Home.

I have extensive experience lifting crates, pumping gas and delivering pizzas but these jobs are ones I'd rather not go back to if I can avoid it. No, if I'm going to make my way in the world, I'll have to rely on my wits and my tiny bit of talent which I've so far managed to magically turn into a decent paying job that covers my rent.

I've been around the block enough times to realize that talent doesn't mean shit. If you want to succeed as a professional punk, the only equipment you need is a set of brass balls, the only skill, an ability to bullshit with the best of 'em. Keeping that in mind, I see no reason why I shouldn't turn to acting.

Not that I can act. In Bruce LaBruce's Super 8 1/2, I somehow managed to fuck up a seventy-five second cameo role with no lines. In my painful acting debut, I hired a bunch of punk losers and somehow came off as the worst actor of the lot. I make Kato Kaelin look like Bob DeNiro. But remember, I've been around the block and I understand that talent means nothing.

In my spare time, I need to start working with LaBruce on every project he handles. My goal is to become Bruce's Mink Stole (I decided on Mink since she's one of the few Waters regulars who's still above ground). For this, I need not an acting class but a pair of steel nads.

Bruce's next movie is being filmed in L.A. "If you want a part," said Bruce, "and you're in town, we'll write you in." My concern is not at being typecast as sort of a homosexual M. Emmett Walsh, but rather at the fact that in order to continue, uninterrupted, my proposed string of appearances in LaBruce's films, I have to go to L.A.

There's several problems with that, the most important one being that I fucking hate L.A. (even though I was only there once for about three and a half hours). The other problem is that I never go without transportation in a strange town. But renting a car and actually driving in L.A.? I don't have a death wish. Besides all this, I don't know anyone in L.A. Hanging out with Bruce is not really an option since I hate bars and I'd only get in the way of his swinging single lifestyle. At best, I'd end up convincing Brett Gurewitz that he should not only take me out to lunch, but pay for it as well. I honestly can't see myself spending more than about eighteen hours in L.A. without screaming and fleeing the city limits.

The problem with me is that I'm a lousy poker player. If you're a good poker player, you end up running a big record label or hanging around with Kennedy on MTV. If you're a lousy poker player, you end up on the telephone, whining, "Bruce, I can act! Really! As long as I just play myself, I'll be great! I'll be your Cookie Mueller, Bruce, help me out here! And what about music? Brother, I'm a MUSIC MACHINE! You want theme songs, outros, incidental music, I'M YOUR MAN. Forget that I can barely play guitar! I'm quite accomplished! Just gimme anything!"

Bruce is a nice guy so he humors me. He tells me that as long as I lose whatever beer gut I may have (I pat my belly as he tells me this, wondering if he can see through phone lines), I can be in his film. In L.A. We'll see what happens.

On the writing front, forget it. I can barely write out a shopping list these days and my column has turned into a torture chamber; for the past few months, I've written roughly FIVE columns before I've turned one in. This is a dead end. My book is about one-fourth finished and the one-fourth that's done is an awful piece of crap. Naturally, I'm "working on" two other books at the moment. Working on something means you're working on something. "Working on something" means you're dicking around with a couple of ideas and a total of maybe five paragraphs while you search for any excuse not to work, like cleaning the toilet or brushing the cats' teeth or sitting on the porch in the rain drinking a Special Export Light.

Music is a bust as well. I hate the audience. That's for starters. My band just lost our practice room and I'm about to sell our van before I completely lose it and ballbat the thing all the way to the junkyard for sucking money out of my wallet like a big, dopey, Econoline vampire. So, no van and no practice room means you don't really function as a band. No big loss really, since the prospect of spending most of my summer entertaining gangs of maladjusted rich kids with inferiority complexes was not exactly tempting me like a potential Linnea Quigley blowjob anyway.

I'd love to be a famous rock star except that requires you to do things like get up on stage and play in front of people, and spend lots of time in recording studios (which is about as much fun as spending six weeks sitting in your dentist's waiting room, only the magazines aren't as good) and hang out with guys with little ponytails who keep telling you you're the next Beatles. Or Nirvana. Or Green Day. I really don't think I could hack it as a rock star.

What I'd really like is to be one of those people who's famous and nobody really knows why, sorta like Gina Lollabridgida or Rula Lenski or those freaks who used to hang around with Warhol. The problem with that is that you either have to be female or gay to get such a gig. If somebody I know commits a double homicide, I have an outside shot at fame. Otherwise, my chances aren't too hot.

If I'm going to be honest with myself, I'm stuck in the music business at least until Bruce's movies start taking off (which I figure is still a couple of years away). I'll bet if I screwed up my courage and acted like I was running the show, I could call just about any major label and get a gig as an A&R man. Hell, I'm a trusted name in punkland. Those gullible little punk bands would be trampling each other to sign contracts with me at the helm assuring them that DGC is a really great label and if the label ever fucks up, I'll be there to take care of things the punk rock way, the BEN WEASEL way. It's not ethical reasons that stop

me from pursuing this route. It's the fact that A&R guys have to go see bands play. The only thing I hate more than playing to an audience of boneheads is being crammed in the middle of an audience of boneheads. Plus, I'd have to deal with the nitwits in the bands and if you don't believe that band members are among the most idiotic, self-important blowhards in our society, you either know a lot of actors or you're just naive. Nope, A&R ain't for me.

I can't get a gig writing for one of the major music magazines, because even if I was somehow able to bullshit my way into such a gig, I'd be canned immediately; I wouldn't be able to stop myself from making fun of all the bands I had to cover and pointing out what stupid fucking jerks they are. Furthermore, since I hate almost every band I hear, I'd quickly be branded as a renegade, NOT-A-TEAM-PLAYER. I'd be out on the street in a New York minute.

The only job I can ever remember wanting as a kid was disc jockey. Now THAT would be a gig. I could even put up with playing all that shitty music, as long as my bosses gave me the option of screaming my opinions about the slop over the airwaves. Still, that's a pipe dream. I didn't go to college to learn how to talk on the radio. A definite minus.

I wouldn't mind writing porn flick reviews for Hustler: "Peter 'Beer Can' North bends over the skanky ginch and covers her gaping browneye with a high-impact load of Elmer's while seasoned slut Sarah-Jane squats over said ginch and home-delivers a moist and sticky tuna melt." That would be fun, but I don't have the connections and I suspect that you have to live in L.A. to work for Flynt.

Nope, it all comes back to music. I'd make a great roadie, but if I'm gonna be on the road, I might as well make some real money with my own band. I guess I could work as an apprentice recording engineer, but there again you're faced with having to listen to lousy bands, only now you have to listen to the same crummy tune like fifty times in a row. Besides, apprentices spend most of their time running for coffee and if I'm going to do that, I'd be better off working in an office.

I guess I could book tours for bands, but having alienated just about every band who makes even halfway decent money, I doubt that it would be very lucrative. I could work on my own fanzine again, but if I turned it into a full-time thing, it would either totally suck or I'd have to work with others. I don't work well with others.

For now, I guess I'll have to be satisfied writing this column and attempting to finish the seven books I'm currently trying to read. As soon as it gets a little warmer, I plan on spending lots of time in the monkey house at the zoo. Maybe I'll take up karate. The back catalog's still selling so I don't have to worry about money right away. Just gotta keep busy, you know.

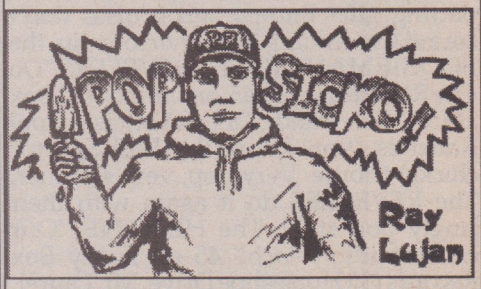
Speaking of the back catalog, that brings to mind Lookout Records and more specifically, Lawrence Livermore who many of you know as the man who runs Lookout Records but in actuality is a mere figurehead.

In a recent column in the dopey mag he now writes for - Punk Planet - he took a bunch of cheap shots at Tim Yo and MRR for having the audacity to ask what Lookout is planning on doing with the millions of dollars of profit they'll bring in this year. That's okay, I guess. It was sleazy and shitty but nothing I wouldn't expect from Lawrence. Unfortunately, he decided to drag me along on his little mud-slinging trek without asking me first if I'd like to join him. As a result, the readers of Punk Planet are now under the impression that I write this column "mainly for the money." While it's true that Uncle Tim gives all the columnists and shitworkers a financial gift around Christmas (and it should be noted that the guy who types in record reviews gets the same amount of money as Mykel Board or anybody else), and while it's further true that in the past that dough has come in mighty handy, it's hardly my main reason for writing this column. In fact, it's not even a SMALL reason anymore. Lawrence writes my checks every quarter so he knows that my yearly financial gift from MRR is a drop in the bucket. By quoting me out of context, Lawrence told one-sixth of the truth about me and ultimately assaulted my integrity. This is a habit he's had for a couple of years and I got so sick of hearing and reading things that Lawrence quoted me as saying that last year I asked him (rather firmly) to stop talking about me. He said he would but he obviously didn't.

Lawrence is spending too much time on the Internet, that's at least part of his problem. The other part is that he's a control freak; instead of letting one of his wiser employees answer Tim's charges against Lookout in a straight-forward letter to MRR, he chose to take a lot of cheap shots. He was wrong and I hope he has the sense to publicly admit it.

And just for the record, even though I happen to think that Tim posed his questions poorly by baiting and making assumptions in the pages of this mag, he isn't the only one who wants to know what Lawrence is planning on doing with all the money Lookout has been bringing in and will bring in this year. I can tell you this: he sure isn't investing it in his bands and when I asked the guy who REALLY runs Lookout (Chris Appelgren) what Lawrence plans on doing with the dough, he said "I don't know."

Lawrence never bothered to answer the questions that Tim posed. Since Lawrence and Chris have both told me that the Riverdales are the cornerstone of Lookout, I'd sure like to know the answers to some of those questions as well. But I'll bet I never will.



Hey, since I've spent the last month being sick with one thing or another this column is gonna be kinda quick. I've been too busy watching every new video release from my bed while all my friends get to frolic in Nor. Cal.'s third straight month of rain. What's with this thing called winter? It's a good thing my friend Dal lent me a shopping bag full of punk videos to make up for the duds. Please send early Newtown Neurotics 45's in lieu of sympathy cards.

For starters this month is the PLAYGROUND "Bent, Lost or Broken" CD on Habit Records (PO Box 0031, Davis, CA 95617). An awesome full-length that falls inbetween Husker Du and Weston. You may remember these guys from their Take-A-Day 45.

Eleven strong tunes with ringing guitars and raspy vocals. Sure to be one of this year's pop punk classics on an indie or not. The SWINGIN' UTTERS "The Streets Of San Francisco" on New Red Archives (PO Box 210501, San Francisco, CA 94121) is great working class punk rock in the Stiff Little Fingers/Sham 69 vein. These guys are already the talk around town with their raging live shows. Retro and proud, this was produced by Lars of Rancid. Speaking of Rancid, everyone's fave have a new CD single "Roots Radical" on Epitaph (6201 Sunset Blvd., Ste. 111, Hollywood, CA 90028). An awesome tune that would hold it's own on the CLASH's "Give Em Enough Rope". No wonder I can't stop rockin' to this baby. Continuing in the old school way of thinking, THE GOOPS have a self-titled CD and a new 45 "One Kiss Left" out on Blackout! Records (PO Box 1575, New York, NY 10009). Cool stuff in the X/Avengers punk rock-n-roll mode. A great live band too.

COLUMNS

The GROOVIE GHOULIES "Born In The Basement" CD on Green Door Records (PO Box 2847, Sacramento, CA 95812) is fun Ramones/60's punk/garage stuff. After many singles and an LP these folks return with silver shine-ee thing of stripped down rock-n-roll. A band that must be commended for it's gallant effort of throwing only the highest quality of toys and party favors into the crowd at every show. When was then last time you left a show with a free parting gift? Bumps and bruises don't count! Continuing in the horror vein, the BOOGIE MANSMASH/REVELERS "Do The Ronettes" split 45 on Inbred (PO Box 14157, Cleveland, OH 44114) is a cool Ronettes (you know the Phil Spector chicks) tribute. Very pop, very summer. The REVELERS do it again with their jangly pop style. The HEROINE "Our Little Audio 7-inch" 45 on Fuzzy Box Records (35 Horseshoe Drive, Mt. Laurel, NJ 08054) is a fine swirly pop single in the Stereolab/My Bloody Valentine vein. Hypnotic and noisy with gal vocals. Right up many a UK indie popper's alley. Also up many a indie popper's alley is the POASTAL/POUNDSIGN split 45 on Small-Fi (PO Box 461778, Los Angeles, CA 90046). POASTAL cranks out a cool gal singer tune in the Strawberry Story/Taluluh Gosh vein while POUNDSIGN is decent twee boy pop in Sarah Records/Biff Bang Pow vein.

The INCREDIBLE FORCE OF JUNIOR "Walter Johnson" 45 on Cher Doll Records (PO Box 9609, Seattle, WA 98109) is a great second single from these folks. More primal post punk stuff. When these guys catch on they're gonna be huge. Powerful yet kinda arty and chaotic. You gotta respect a band that sings about an old baseball pitcher who used to win hella games a year (something like thirty or forty). Seems like now a days these rag-armed twerps get paid a million dollars a balk.

And they need to where a baseball glove. Geez. If Walter were alive today he'd kick their collective asses. Now turning away from sports, the RED FIVE "Space" 45 0n Shattered Music (8833 Sunset Blvd. PH-2 West, West Hollywood, CA 90069) is a good 2-songer in a hard rockin' Muffs/Joan Jett vein. Very catchy stuff here. Gal vocals over tight riffs with good production. The RAIL "Rolling Little Joe" EP on Front Porch Records (2176 Turk Hill Rd., Fairport, NY 14450) is good Down By Law type pop punk. Powerful vocals over a fair variety of rythyms and riffs.

Well that'll do it for this month cuz I don't wanna pay for an extra day on my video rental. The Unbelievable Truth. Not bad.

Everybody has their own version of hell. The suburbs are mine. I was born from nothingness into a lot more nothingness. Suburbs. Nothing. Hell.

The suburbs are like death to me. Greyness. Mediocrity. Suffocation. Desolation. When I'm near one and I drive by all the houses packed in tight along the block, I feel anxious and restless. I can't even be around suburbs without them creeping into my skin.

The suburbs don't breed passion, adventure, sex, fun, thoughts or philosophies about the world. The suburbs are about sitting on your fat ass watching CHiPs re-runs eating a bag of Ruffles. Sure that's fun to do sometimes, but in the 'burbs it's a way of life. It's like everyone sits in their 30-year-morgaged capsules & watches life go by from the blue-green glass of the T-V screen. The suburbs are about the 40 hour work week. 9-5, 5 days a week of work so you have 2 days a week to sit your potato butt in front of the boob tube with a Budweiser and a bag of pork rinds watching Bonanza. Me, I'd sooner crawl to the end of the earth and lay down and die and get it over with.

I wonder why so many people live their lives through NBC, ABC, The Fox network or Cable. Is the real world that painful to face? I know the real world is a hell of a lot more interesting. But more scary too, I guess.

I remember growing up in the country. When I was a little kid I used to catch frogs and toads and fireflies and creepy, crawly things in my own backyard. There were woods and open land everywhere. But slowly, progress invaded and condiminiums and new housing complexes sprouted up like mushrooms, like a rampant virus, around our Philadelphia-area town, and it slowly metamorphased into a kind of suburb.

In less then a decade, our little nothing town got put on the map. Suddenly we were on the up, we were the future, Suburbia, part of expanding America, all right!

Suburbs are the plastic pink flamingos or black lawn jockies on the doorsteps. Flaunting ignorance and stupidity and money and lack of social taste. It's the land of lawn sprinklers, landscaped yards, the white, white houses, even if you're poor as sin. The neighborhood picnics with dads in plaid shorts on the BBQ grill and fat mothers with tupperware bowls of deviled eggs and potato salad and jello molds and Waldorf salad. Captain Crunch for breakfast and peanut butter and marshmallow fluff sandwiches for lunch. On white bread, of course.

Most suburbs are about people who work 40+ hours a week, struggling vainly to appear richer then they really are. And god help you if you don't look rich in the suburbs, and god help you if you don't conform. That's when, as a kid, you get beat-up or tortured verbally for not having the right color Toughskins or Wranglers or whatever kind of jeans are popular amongst third graders that year. If this sounds autobiographical, it is. Once all my friends left me alone at the lunch table because I had blue and orange plaid Toughskins on, when only the solid colors were cool that year. Once one boy got so mad at me that I didn't "fit the dress code" that he actually punched me again and again in the stomach over it, until I couldn't breathe and passed out on the classroom floor, wearing my orange-and-blue-plaid pants proud. When those same kids reach adulthood, the right Toughskins turn into the right cars and suits and satellite dishes. So if anyone tells you that third grade isn't training for real adult life, you know they're lying.

In the evening in the suburbs, all the families gather around their carcasses on the table talking about how their money is growing and their souls are dying and about advances in audio/video technology and about job growth and how big the kids are getting and about how that resort vacation to Hawaii was much, much too short and about how many payments are left on the $35,000 car that they couldn't afford in the first place and bleh bleh bleh bleh and how they don't know why that $2000 wide screen TV just isn't making them happy with their lives.

I am amazed at how people still think having money will make them happy if they have lost their integrity to get it.

In my old neighborhood, one family had a set of plaster deers in their front lawn. For years me and my best friend Molly and the rest of the neighboorhood had to look at those stupid plaster deers in our neighbors yard, just because the neighborhood area had become too built up for any real deers to come around anymore. One night - being the naughty, terrible eight-year-old brats that we were - we took a baseball bat and whacked the heads off of all the deers. Then we took the decapitated plaster deer heads down to the pond and rolled 'em in. Don't get me wrong, I love deers, real deers, but those plaster painted smiling deers just annoyed

the shit out of me and after that no one had to look at those stupid fucking fake deers in our neighboorhood anymore. I always hated suburbs.

I want to live in the country or in the city or on the road. Nothing in between. I either want the intensity of the city or the peace and isolation of the country or the constant stimulation of traveling. Nothing in between. I guess I'm an all or nothing kind of woman.

I have always felt lost in the suburbs. There was never any place for me there. I always felt like my soul was lost out in a river somewhere outside of town or mixed in with the stars up above my window or waiting permanently out by the train tracks that would take me to the city every chance I'd get.

That yellow, beat-up train station around the bend was like my second home. I spent so much time there when I was a kid, putting pennies on the traintracks and waiting for the train to flatten them out into shapeless, warped discs. Me and my friend Molly used to run across the tracks and climb up the wire fence and pick wild blackberries from the top. When I was older I went there to wait for the train to take me into Philly. It was my only escape from the stagnancy and judgement of our neighborhood. Just the train station and my imagination. In the city I could walk around and be free and no one looked at me crazy for dressing strangely. I grew up fast, walking around the streets and the train stations in Philadelphia.

On those rare occasions when I now go back home for Christmas, my extended family stares at me curiously. It's like they don't know where I came from. Once they made a crack about checking my birth certifercate to see that I really came from my mom & dad. If I didn't look exactly like my Italian father I'm not sure even I would totally believe it. It's hard to get close to a family that cares more about teasing you about your purple hair and piercings then about finding out who you really are.

Christmastime in the suburbs is not like in the movies or the happy time of giving that the TV and media and shopping malls try to make you believe (as if you hadn't figured that one out already). Christmas in the suburbs is about every house in the neighborhood competing with each other over who has the largest Christmas wreath on their door that year. It's about a neon Mary and Christ in your living room window. It's your aunt Mildred showing up drunk at the Christmas feast and picking a fight with your uncle. It's your mom bursting into tears because you won't eat any of the Turkey dinner she's prepared even though you've been a vegetarian for 6 years. It's your cousin getting whacked across the face for not finishing his cranberry sauce. And at Christmastime there is always one house in the neighboorhood with a 50 foot light-up Santa strapped to the roof and so many lights stung along the lawn that small airplanes touch down on the yard thinking it's a landing strip. The American Suburban Dream is a plastic nativity scene and just as cheap.

Last time I went home, my sister coerced me into going to a local college suburban bar. She warned me in advance that the yuppie-dork quota was unusually high at this place, but I went along for entertainment's sake. I wanted to see just what I'd been missing out on all this time.

When we walked into the club, the first thing I noticed was the cover band. Amidst the lazer light show and smoke, they wore matching leatherette pants and vest sets along with their running shoes. The singer had short feathered hair with that redneck puff of hair at the neck, and sung AC/DC covers all night in a high-pitched, heavy-metal whine, puntuating the dramatic moments with his fist. And they called this entertainment.

If the cover band wasn't hilareous enough, the people on the dance floor were even worse. If you've ever seen white suburban yuppies dance you already know what I mean. They sort of jerk around on the dance floor, more then actually dance, moving only the upper half of their body, sort of bending over at the waist and leaning spastically forward, shuffling their feet around on the dance floor and twisting their bent arms side to side in time with the music. It was one of those scenes you had to be drunk to appreciate and luckily, my sister was buying.

But California suburbs are the worst. It's like someone manufactured all these prefabricated towns, complete with Taco Bells and Burger Kings and Chucky Cheese's and just dropped them up and down the California coastline from a helicopter. They are all totally identical. From inside the towns, I can't tell Napa from Chico from Davis from Anaheim. They all have no visual life or character that I can find, and believe me, I have searched every one of them. I prey to god in my next life that I don't grow up in a suburb in California. I think I'd rather be born in a fuct up neighborhood and be shot.

It's why I hate Berkeley. Although Berkeley looks different, it just reminds me so much of a suburb. A PC Clinton-loving suburb where people wear sandals and a gallon of Patchouli and sew crystals into the lining of their cotton baggy pants and say "mellow out, man". Bleeech. No thanks. I'll take my triple-angst straight up - and straight back to San Francisco.

I want to live in the middle of everything, or the middle of nothing but the birds and the sound of my breath and maybe a lover beside. I want to live my life always reaching beyond the commercial suburban way of life I've been force-fed since the day I was born. I want to live every moment. I want to dream. I want to be real. Fuck suburbs.

There was a time when I never'd've believed that there would one day be a glut of surf et. c. instro bands. In fact, some bands that weren't that terribly exciting seemed pretty friggin' dynamic at the time simply because there were so few bands extant mining the field (to use an unaquatic metaphor).

Since the novelty factor of instrumentals has experienced a sharp decline hereabouts and fewer and fewer members of the Archie press club (local 136) will deign to give each month's mountain of vocalless vinyl the scantest of whiff-tests unless assigned one of said specimens (which generally has to stand out in some manner to avoid a quick trip to the reject bin), which is in itself something of an invitation to ill-use by the reviewer who would prefer to verbally traipse the light fantastique in regards to something of impeccable coolness such as Guitar Wolf (whose brilliant array of well-digested influences make for instrumentals that transcend the sand trap which, all too often, is the surf paradigm).

So here I stand (sit, actually, but I wanted to sound Lutheran), the resident "surf egg-spurt" (note reference to Vincent Price's greatest portrayal of evil intellectual mastermind-hood), getting bunches of the stuff dumped in my bin here at the luxurious (not to mention sybaritic) MRR mansion (Telly Savales is looking over my shoulder at this very moment; hey Telly!) and stately pleasuredome for my attention since no one else wants to deal with what will probably wind up being tagged (as Motown became "'Big Chill' music") "'Pulp Fiction' music" (at least the association will be with a good movie).

In the interests of discharging my duty as resident surf instro maven, then, herewith be the rundown on some of the more notable examples to land in aforementioned bin (not counting those that Mssr. Shane "The Gatekeeper" W., in a remarkable dis-

play of premarital [Congratulations, kids!] clarity, rendered unplayable before depositing [thereby leaving me no alternative but to assume that the bent and broken wafers sucked as much as their sleeves would lead one to believe].

Some big failings, to my mind, of a lot of these bands all peeing in the same pool these days are; 1) squeaky clean un-rock 'n' roll production, 2) squeaky clean un-rock 'n' roll playing, 3) covering the same old over-used standards, 4) writing originals that are basically covers of the same old over-used standards.

A band that thankfully avoids these pitfalls is Impala, who, despite their "indie" scene-evoking one word name (maybe I'm just old-fashioned [though, like Muddy Waters, I do have some young-fashioned ways], but it seems to me that, just as any lame horror movie title can be beefed up by the inclusion of "Blood" or "Screaming," any band name is improved by the addition of the determiner "The") have a most worthy and rocking release on Estrus records, "Kings of the Strip." Eric of Wipeout! 'zine contributes liners, which is certainly a better imprimatur than my recommendation. This is another one of those stupid 10"ers (which generally cost about a buck more than 12"ers to make, but I guess they wouldn't seem as "cool" to collectors in the regular format, especially if a buck was knocked off the list price), but don't write this off as a novelty.

On "Araban," the Treble Spankers (Vulcan Records c/o Semaphore) serve up a Dutch treat (another 10" - aarrgh!) that combines elements of American surf rock 'n' roll with the generally more, ah, "scholastic" Euro-instro tradition (well-known exemplars being The Spotnicks and The Shadows) that is well worth a listen (with liner notes well worth reading as well). Their take of the main theme from "The Good, the Bad and the Ugly" shows that they've got some ideas that haven't been done to death and the chutzpah to execute them with aplomb (a real fine band going by the moniker of, naturally, Spaghetti Western has a couple of excellent Ennio Morricone covers on their CD "Que Pasta," incidentally, but the details evade me since I don't have a CD player); hey, just wait until these bands start digging for the more obscure Morricone soundtracks, or Bruno Nicolai for that matter. After all, the Highlander Twos (shameless self-promotion and your tax dollars at work) have been doing the vocal theme to "They Call Me Trinity" for ages, so somebody's going to have to start copping from those Icelandic Saga Westerns such as "In the Shadow of the Raven" soon to stay near the head of the pack of In-ness.

Finally, I should mention that the Esquires LP "Flashin' Red" (on Dionysus) is, unfortunately, for completists/archivists of 60's surf/instro bands only. Despite the sound being pretty dry, an O.K. E.P. could have been made of this. But, sirs and madames! A rather lame instrumental version of "Runaway" and a lamer (the lamest ever!) version of "Summertime Blues"? It's certainly a good thing to have this stuff available to people other than clerks at the Library of Congress, but, as I caveated, only completists/archivists need shell out hard earned simoleans.

That's it for me, the consumer's friend. As of this writing, Guitar Wolf's "Kung Fu Ramone" is still the instro LP of the decade (despite a plethora of [great] vocal numbers) while Jackie and the Cedric's "Scalping Party" is still in the lead for 7".

Reverend's Note: Whereas this is not the first but the SECOND column i have submitted this month; and whereas it is being written at the very last second upon finding out my original column did not meet with Tim's approval, hence will not be running in these pages; and whereas i usually only have ONE (if that) good idea for a serviceable MRR column per month; the party of the first part (that's me) makes no warranty, expressed or implied, as to the merit or relative worth of this hurriedly-executed replacement piece. Anyone wishing to skip over my babblings this month and proceed directly to the record reviews is excused from duty.

This month's column is entitled "ON THE SIGNIFICANCE OF THE AESTHETICS OF THE GRAPHIC DESIGN OF THE LABELS OF THE HI-FIVES 'WELCOME TO MY MIND' ALBUM"

(And, like i said, you're more than welcome to bail.)

The world is rarely kind to those who do not pay attention, and, personally, i think the graphic design on the labels of the Hi-Fives "Welcome To My Mind" LP is really, REALLY significant 'cause it was borrowed/ripped off /inspired by/thieved from/commandeered/Reclaimed In The Name Of The People, Brother from the old Malcolm Garrett label designs for the Buzzcocks' UK vinyl stuff, and this seems *terribly*, terribly important. I'm not kidding. It really does seem like a matter of paramount significance, to which enough socio-countercultural ballast could not possibly be attached. However, it really kinda doesn't seem like the sort of thing that one can wring a whole column from — especially in the light of the fact that A) the Westrn World, on the whole, seemed to be (inexplicably) less than agog when i dropped what i perceived to be the twenty gigaton bombshell that, (implicitly) unbeknownst to them, GG Allin had recorded and released completely obscure sixties bubblegum covers which were (implicitly) passed off as his own — this backlash/backwash of general apathy serving to more or less kibosh my concept of an entire column revolving around my (incredibly) earth-shattering discovery (if you're into that sort of thing) that the song "Ascension" by the Aints was ripped off lock, stock, and barrel (hold the ten-minute sax tantrum) from "Writing Wrongs" by the Monkees; and B) not counting the traditional motley phalanx of yelps periodically emitted from flaming homophobophobes and Screaming Mimi types, the most flak (from normal, rational, moderately intelligent human beings) to date i have received from any given columnar item was over my observation that, while the CD graphic for Rancid's lame-o "Let's Go" CD was made to *look* like a lo-budget affair, pulling it off required more than the usual amount of ink colors, therefore was a *more*-elaborate-than-average production masquerading as a *less*-elaborate-than-average production; hence, by metaphorical extension, called the band's sincerity into question. Cripes, people just wigged out over one. Couldn't *believe* someone would do something so fruity-slash-anal as to count the numbers of ink colors on a band's CD graphic and then apply the results to theories regarding the band. Of course, last year, when the column in question published, Rancid were still riding a groundswell of popular support, with copious jets of Hot Punkzine Jism being almost constantly ejaculated on their behalf. Such is not the case today; a goodly hunk of the once-converted are now making the connection that Rancid are the goddamned POLICE of the 90's (and, lest we bog in semantics, when i say "Police" i mean, of course, Messrs. Summers, Sting, and Copeland — not any kinda weirdo be-mohawked law-enforcement officers you may have briefly envisioned). O' course, if people were a little cooler and more observant, they wouldn't *need* to wait for a band to be on MTV twelve times a day and get nudie Polaroids of Madonna before it dawned on 'em that the band sucked, they could tell just by looking at the CD graphic (provided a modicum of corroborating evidence is provided by the recording itself — which, in the case of "Let's Go," is there in abundance). Oh well, man, i'm a martyr for science. Anyway, where was i? Yes, yes, the Hi-Fives labels. Hey, what's up with that band, anyway? Is that the singer from Sweet Baby? Diamond Dallas Page or whatever?

COLUMNS

It must be. Diamond Dallas Page once kind of swore at me, i mean, the real Diamond Dallas Page, the manager/wrestler guy. I was standing outside of the Brown County Arena before a card trying to dump some comp tickets, and this rental Lincoln drives past me with Diamond Dallas Page behind the wheel, and he was lookin' at me and yelling some shit, but i couldn't hear him because he had the windows up. Regardless, it certainly seemed like he was yelling at me — perhaps something clever like "Hey, punk! Diamond Dallas Page sees you selling those comp tickets! Diamond Dallas Page is calling security, baby! *Whoooo!*" (whoops, wrong guy) Then again, maybe he was just grooving to some choice Skynyrd on the way to the matches. Whatever. Diamond Dallas Page sucked anyway, he had kind of a zitty back. Sweet Baby ruled, though. I met Sergie a couple nines, and i met Richie Bucher when i was in Berkeley (very pleasant chap, Gave me free coffee [not that i endorse coffee drinking or anything.- in point of fact i will go so far as to say that (write this down) PUNK ROCKERS BELONG IN THE RECORD SHOPS, NOT THE FRIGGIN' COFFEE SHOPS, but, you know, free java does have a certain radical allure to it, and buddy, i know which side my scone is buttered on] and everything [uh, unless he's been getting into trouble at work lately for dispensing free coffee to every visiting geek in a Packers hat; in which case please strike the remark about him giving me the free joe & replace it with "goddamn that tight-ass Richie Bucher who wouldn't pony up a free cuppa coffee no matter how i whined and moaned"]), but i never met Diamond Dallas the singer and there aren't any personnel credits on the record (which i bought because i liked the cover) so i guess i really don't know if it's or not ('scuse, please. Clueless Midwesterner coming thru!), but it surely do seem uncannily similar to the Sweet Baby guy backed up by the Fall-Outs, to the point where i wouldn't mind seeing a few sworn affidavits detailing the Fall-Outs whereabouts during the time the album was recorded. But never mind that. We need to get on this label shit, and i'm running out of room more fastly than you think i am — not only because i'm writing this on April 15th, the deadline for columns (and, much like New Year's Eve at your local watering hole, April 15th is Amateur Hour at your local post office) — but because i now officially have 25% less room to utilize in my monthly ravings, which is kinda what led to this whole sorry affair of me having to cough up not one but two columns this month. As i understand it, there was some type of MRR pow-wow last month, and, as it happens, the Voice Of The People indicated that some people's columns — mine, Mykel's and George's — were just too fuckin' long for the attention spans of the MTV Generation or something (although i'm sure the words "boring" "self-indulgent" and "rambling" might've come up a few times, too — at least in my case), so Tim, poet that he is, called me up and informed me that i should strive to keep all future columns "a quarter shorter." I said "no problem, o superannuated boss man" (or words to that effect), and promptly wrote a fine, sprawling column on the Ramones; specifically on when the "real" Ramones albums ended and the "fake" ones began. It was, of course, too lengthy for the newly downsized version of my column, so i did what any other resourceful superhero type would do in my situation: i went back and removed all the vowels from what i had written. And it fit perfectly. And, better yet, it looked *really fuckin' cool.* At first, i tried splitting things up about 50/50 between disemvowelled and non-disemvowelled text, but that seemed sort of stupid — there was enough "normal" (har de HAR har har!) stuff there that people didn't have to read the disein-vowelled parts; it was kinda like i had written half a column and padded it out with gibberish. Plus, of course, there was more stuff that i wanted to squash in there, so i went back into it and meticulously began removing each and every vowel from more and more sections of text. The more text i fucked with, the more little modifications and rules and exceptions i came up with, until i eventually had about ten different grammatical rules for what i called "Rv. Nrb's Pnk Rck By A Vwl Scrt Cd" in there with the columnar meatus. It basically took me all last week-end to get it how i wanted it, where it said everything i felt i needed it to say and looked like some kinda berserk transcription of a Radio Free Saturn broadcast, yet i felt the bulk of it could be deciphered without undue amounts of agony or cryptographic wig-out by anyone who might be patient and/or bored enough to wanna get to the bottom of it, if such a person or persons do indeed exist. And, most importantly, when i finally got the thing finished to my satisfaction and in the mail, i felt like i had done something really fuckin' good. Were i a beer drinker, i would have raised a few at my local swillery Sunday night. Were i a cigar smoker, i would've lit up a large Cuban and watched re-runs of "My Three Sons" all evening (that's right, i actually would've wrapped a large human of Cuban ancestry in tobacco leaves, stuck his feet, Cuban heels and all, into my mouth, and lit his head on fire. I am Sadean decadence personified!). Instead, i — get this! — *blew off answering Saturday's mail and read a book instead!!* (That's right! That's right!! Everybody whose letters i got Saturday got their responses *a day later than usual!* I am irresponsible fuckwad!!) Anyway, i thought it was a really cool thing, this vowel-less trip. I thought it was Fuckin'-A Brilliant. Since all the words were shorter, hence more crammed together, there was a lot more action per line. The "Power density," as they say in the automotive world (unless they don't say that anymore when they get around to talking up the marvels of the 1.9 liter engine), was way up there. The words themselves looked like they had been liposuctioned — minus the flab and fluff of dead weight like a, e, i, o and u, everything had a rock-hard, compressed aspect to it. It was kinda tuff. Then, of course, just as teasers to incite more people to take the time to attempt to decode the bulk of the column, i would have little fits and spurts of "regular" text — so, were one to attempt reading the entire column, there would be these big, long passages where the reader would be s l o w l y a n d l a b o r i o u s l y making headway thru this veritable Sargasso Sea of consonants, and, suddenly, *ZOOM! RegularEnglishgoodheavensacomparativebreezetoread!* And then back to the plodding sections in code. It was, in essence, the first column i can think of with mosh parts. Perhaps that's why Tim didn't dig it — he knows i am a punk rock columnist, not a hardcore columnist, and he didn't think it was right for me to appropriate the hardcore commodity of mosh parts and apply them to the form of punk rock text. Which brings me back to the Hi-Fives. Although things began to make more sense once i stumbled upon the (assumed) Diamond Dallas Page connection, upon first spin this album certainly seemed like far more the spiritual property of the Estrus Scene than that of Lookout (it's on Lookout) (and i'm not putting the exclamation point on the end of "Lookout" 'cause it's too subversive to my meter), which brought up an interesting parallel: if (larger) Reprise swiped Green Day from (smaller) Lookout, and (larger) Lookout swiped the Hi-Fives (in a theoretical sense) from (smaller) Estrus, is all of rock'n'roll merely a case of larger entities pirating the cream of the crop from the scene that is one increment less-developed than the scene generally considered the Larger's domain? I mean, if Reprise is gonna be a big pop-punk label (oh, by the way, as of 6:10 PM CDT 4.15.95, pop-punk is DEAD, but i'm afraid i don't have room to expound upon the necessary qualifiers that must follow that statement this month, sorry, just take it on faith), and Lookout is gonna be a big garage label, does it follow that Estrus will start signing "Pogo Punk" bands, Pogo Stick Records will land the top Buri-Buri artists of the day, and Radio X will eventually be releasing the collected works of Wesley Willis in a 400 seven-inch box set? But yes, yes, the *labels*. All Buzzcocks UK vinyl releases on United Artists that i am aware of have the same label design, the primary visual element being an off-center

colored square, the negative space of which contains the (handsome) Buzzcocks logo, either "I" or "2" (albums) or "A" and "1" (singles), depending on which side it is (as you doubtless recall, the first Cheap Trick album had a Side A/Side 1 distinction in lieu of the traditional A/B or 1/2 thang. I always assumed this to mean that the album would sound properly sequenced regardless of which side ya played first — and, whilst this darkest of Trick slabs *does* sound equally damn fine when kicked off by "Elo Kiddies" or "Hot Love," only a tucking turd would think he got his money's worth if the record ended with "The Ballad Of T.V. Violence" [original title: "The Ballad Of Richard Speck"] instead of "Oh Candy"), and, on the albums, the song titles. The colors are reversed on each side. The Hi-Fives record has just such a colored square, the negative space of which contains the (neat but not necessarily handsome) Hi-Fives logo, an A on the A-side, and a B on the B-side, which have inverted color schemes. Guess they couldn't fit all the song titles in there, Anyway, owing to the color combination used, i am about 98.6% certain that this label design was filched directly fro the Buzzcocks 1978 "Another Music In A Different Kitchen" LP, although the Buzzcocks labels took a lot sharper because they were made with orange ink and silver ink on white label stock, and the Hi-Fives just used (as best i can tell) orange ink on silver stock (if you've ever pressed your own records with labels printed with one color of ink on another color of label, the reason why they come out looking cheesier than you anticipated *a la* the Hi-Fives is because colored printers' inks are transparent. When you print orange ink on silver, the silver shows through from underneath the orange and makes it appear dull. If, like the big boys [UA], you use white labels and print the orange stuff with orange ink and the silver stuff with silver ink, the white shows through but it makes everything seem brighter and *more* vivid, not less so. Don't say i never told you anything of value, fucker!). I find this significant because 1) if this be blatant graphic plagiarism (i.e., no one was *supposed* to discover it), it signifies that the entire Lookout-relevant scene has run out of ideas, hence will be shortly collapsing in upon itself; 2) if this is to be viewed as a clever appropriation — i.e., if twits like me are *supposed* to discover it — it has shifted Lookout's aesthetic stance from that of a (theoretically, and i guess this is kind of stretching it) leading edge/state-of-the-art "today's sound today" thing to a retro-as-readymade-for-superimposition-of-modern-sensibility thing *a la* Estrus (for one) (of course, if i am just a dimwit who has not realized that the one-color-ink-on-colored-stock [lo-tech] aspect of the neo-Buzzcocks design* [hi-tech] is an isomorphic extension of the Hi-Fives modified-garage [lo-techl-as-modified-pop-punk [hi tech — or, at least, non-lo-tech] deal, i apologize); and 3) when i was in Berkeley, i *bought* a bunch of UK Buzzcocks records with the label design in question — but, somehow, i also wound up buying the *American* version of the "Everybody's Happy Nowadays" 45, which, i discovered (to my horror), doesn't have a cool label design at all (plus it doesn't have the alternating orange-and-red letters on the cover, whatta fuckin' rip). So anyway, i'm in the East Bay, and i'm in the midst of all this thriving punker culture — i go to Gilman, Epicenter (which isn't in the East Bay, but don't throw me off), the Albany Landfill (got too dark for me to see the punk art gallery, sorry) — and i sorta start thinking that, um, scoff if you must, but whatever particular variant of Punk Culture these folks are operating under the auspices of, it certainly seems to have more ties to the "real world" than my own Punk Rock Value System, where things like label design are of god- damn momentous import. And i started to feel kind of, i dunno, *guilty*. I'm walkin' around Berkeley, and there's punks living in punk shacks in the punk rock landfill and punks living under signs at donut shops and punks basically doing all this tangible punk stuff and here i am like the most boo-zhwah fuckhead on earth worrying about whether or not i "really" own a valid version of the "Everybody's Happy Nowadays" 45 (the decision: i didn't. But i do now. Thanks, Peter, uh, Mike), like the aesthetic legitimacy/non-legitimacy of domestic Buzzcocks releases is *THE* most pressing concern in punkdom today. In short, my faith was kinda shaken. But now! Ha HA! With the advent of the Hi-Fives album, the foot's in the other shoe indeed! If someone at Lookout — essentially the leading exporters of East Bay culture — has cared enough about the Buzzcocks label design to nick it (as the Brits say), this completely validates my belief that Buzzcocks graphics are relevant, in a pragmatic sense, to current punk culture! I AM RIGHT! By implication, i am also right about the Fucking-A brilliance of my Ramones column, which Tim said was "difficult" and "a waste of space." I have now had a column officially BANNED from MRR, not 'cause i said "fag" or "twat," but *because i didn't use enough vowels*. Some of my fellow columnists would give their left nut to have any column of theirs banned by Tim (who unfortunately doesn't accept gonads as bribes); as the record stands, *i have had a column on the RAMONES banned from MRR*. In my humble opinion, this makes me *the* shit, and Tim a communist (or something). I am now faxing this column over to MRR, where some poor schmuck is gonna get stuck transcribing it. I hp thy mk Tm d t.

Buzzcocks 45 labels are printed with one-color ink on one-color stock, but the ink is always a darker version of the label color, i.e., dark green on light green, etc.*

***except for "Harmony In My Head," which is two colors of ink on white stock, with much stock left un-inked*

"Liar Liar, Pants On Fire"

Don't know if you read or heard about Larry Livermore's column in a recent *Punk Planet*, but it was quite interesting. Apparently as a result of my letting people know just how much money Lookout was grossing these days, and because I was asking just what all the punk millionaires might do with their newfound wealth, Larry went off the deep end and instead of either acknowledging the situation or telling me it was none of my business, he attempted to deflect the questions by engaging in a character assassination attempt. I have responded in detail to his smokescreen accusations about the finances and operation of MRR in a letter to that magazine, but beyond that I am still amazed at how far some people will go in trying to preserve a public image.

"Before you accuse me,
take a look at yourself..."

I guess I shouldn't be too astounded, especially after Biafra's ongoing smear campaign. In comparison to his hysteria, Larry's is pretty calm. I mean, Larry only called me a pedophile, besides asserting that I was hoodwinking the whole punk scene. Jello takes it a step further by accusing me of being the spawn of Satan and Tipper Gore!

Anyway, my response in *P.P.* is pretty tempered, mainly debunking LL's insinuations with factual information, and at the end I again posed the thesis that set this whole thing off in the first place... that being, can one remain a true radical if they are working hand in hand with corporate America, if they are garnering hundreds of thousands of dollars or (in some cases) millions off of the selling of punk rock? If you're going to make a 'living' off punk and work with tentacles of the corporate media system in doing so, then you must recognize that you have changed, that you are now a merchant and no longer an adversary... unless you have a longterm vision and plan for using those profits to fight the system that's making you rich. So I have been asking whether people like Larry and Jello have such a vision, or are they now just nice 'liberals' who have accommodated to the system because they have now made a lot of money, become absentee owners, bought houses, etc.

Larry tries to make the case that MRR's all-volunteer set-up is phony, which I have hopefully rectified in my response to him. At least our type of enterprise has been able to spawn such things as Gilman, Epicenter, Blacklist, etc, precisely because we are all-

volunteer and can put our profits into creating more radical ways of reshaping our community and the way we all 'do business.' I would be open to considering the idea that perhaps a 'for profit' enterprise like Lookout, Epitaph or A.T. could also be a radical entity if they could demonstrate that, after taking the amount of money they need for basic living, they were also channeling those amounts of profit into the scene again, trying to create other radical institutions or ways of changing things. But to date, all I've seen is "business as usual." If there is some imagination out there in these new moguls' minds, let's hear it. And if not, just admit that you're out to be comfortable and to hell with people like Yohannan and their prying. At least that would be more honest, but I don't think they have done that because they fear that their public and (perhaps) business 'success' depends on having a radical punk image, and the truth might harm their earning power.

Anyway, Larry called me recently and apologized for the viciousness and exaggeration of his column and asked for a truce. While I think it took a certain amount of courage for him to do that, it's kinda weird getting mugged and then having the mugger say "Truce!". I'm not sure if he would have called at all if Ben Weasel hadn't been so furious at him or if Larry suddenly realized that there might be a lot of dirt I could say about him that would have been equal in lowness to what he dealt out (and a hell of a lot more grounded.) In any case, I won't do that and I think I've gotten it off my chest now.

But I will not back down from reporting information or asking questions about the ethics involved in "punk business" and in comparing public image to economic reality. Larry used to say he saw the best minds of his generation get wasted on drugs. I keep saying I've seen the best minds of my generation get wasted on money. That is not "personal" but "political", and is an all-too-common syndrome of people changing their politics as their bank accounts grow bigger. It is both my right *and* my responsibility to ask about this or point this out, and for you to know and learn about... cuz you may find yourself traveling that slippery path in not too long (or already are), and the more insight you have the better in terms of maybe avoiding the slow descent into unalterable compromise and lack of self-honesty. And I will keep doing this no matter how much insane bullshit some people fling my way in an attempt to shut me up. 'Nuf said.

"Chain Chain Chain, Chain Of Fools"

On another note: I have been made aware that Barnes & Noble Books has been selling MRR, which troubled me because it's but another examples of johnny-come-lately chains moving in on punk and taking business away from the mom & pop stores that have been the backbone of punk all these years. Now that punk is "big", the chains are moving in and can underprice the small stores to the point where those stores (with their relatively small profit margins) might have to fold up. Then, when punk rock is not "hip" anymore, they will cease carrying it, and the small stores that used to cater to specialized tastes will not be there any longer. This is one of the many longterm negative effects of punxploitation.

So, I asked our distributor, Mordam, to find out how a chain like B&N was getting MRR. Turns out they get it from a magazine distributor who in turns gets it through Mordam. That distributor then, without our permission or knowledge, was putting bar code stickers on MRR so that B&N could sell the zine. One of the reasons we don't put bar codes on MRR, or put a glossy cover on, is precisely so that big chains won't carry it. (Tower does, but they have done that from issue #1 in 1982, as well as carrying all manner of small and medium zines too—a longterm commitment mainly due to Doug Biggart, the zine buyer at Tower who is totally a zine freak).

Back to my story: I asked Mordam to let the mag distributor know that they may not put bar code stickers on MRR, so hopefully Barnes & Noble will no longer be carrying us. We need your help in keeping track of this, so please let me know if you see MRR in a chain with a bar code on, from issue #144 onwards.

"We're Desperate, Get Used To It"

It was quite interesting to see how the language of the media changes, depending on who's doing what. For instance, when it was thought that Mideasterners were responsible for the bombing in OK City, Republican politicians were calling for deportations and stronger anti-foreigner laws. The US, a "civilized society", was at the mercy of "terrorists". The piousness of the mass media made me sick. How many civilians or children around the world in places ranging from Guatemala to Angola to Iraq to Vietnam have died at the hands of "innocent" American taxpayers due to US overt or covert operations? How many Americans die on our streets each day because of these same oh-so-caring American civilians? Where is the public outrage when the welfare safety net is being pulled out for the nation's poorest to the advantage of the rich? Does anybody care that this country's black youth are being written off as the inner cities are sacrificed on the altar of racism?

"Oklahoma City Is Oh So Pretty"?

But then the shocker. It's WHITE GUYS. What?!? Almost overnight the media tone changed. The use of the word "terrorism" decreased dramatically, and now we had background stories and interviews with friends of the accused, sort of trying to explain why these guys had a good cause but maybe were a little too radical. Republican politicians were nowhere to be found, the first time they weren't shooting off their mouths since the election. Gone was the outrage and xenophobia, and in was the "let's softsell this one" Media stories on the militias gloss over the white power aspect (see the movie "Betrayed"), focusing mainly on their "rugged individualist" side. And why? Well, because white guys can't be all that bad, right? They have a human side, can't be as easily demonized as A-rabs or "Niggers". Fact is, even though the militias (which range from white power and anti-Semetic groups to just plain ol' God fearin', gun totin' 'merican nutcases) are at war with the government, they also comprise one of the strongest bases of support for the Republican Party. Don't wanna piss them off, right? I mean, they are patriotic and Christian, right? It's the same reason why the mass media isn't calling the arson attacks on family planning clinics and the assassinations of abortion doctors as "terrorist". The government and mass media has been so entrenched in an anti-left direction for the last 50 years that they seem unable to aim in the other direction.

The radical right is not entirely wrong in their criticism of government control, manipulation and lying. They fear the overwhelming power of the corporate state, though they tend to see this as part of an international conspiracy of either commies, Jews, Trilateralists, Freemasons, or Catholics to take over the world, mixing a fucked up racist and religious concoction. But what is happening is not a conspiracy at all, but the natural evolution of monopoly capitalism, with more and more power being accumulated in the hands of fewer and fewer institutions. It is not a mystery, is not connected to race. It is part and parcel of the American Dream these guys all believe in, the same dream founded on the extermination of Native Americans and the enslavement of African Americans. The theocratic, Aryan or fundamentalist future they have in mind for our us would make the current government look like a picnic in comparison.

But it is highly unlikely that the Feds and media will really want to openly confront this thrust, both because they don't want the valid criticism of corporate control to be aired, and because they don't want to alienate all those Bible Belt voters. But it is interesting to see how the right is realigning itself as a result of this bombing. The corporate right and the corporate liberals are pushing for tougher laws that will restrict personal freedoms. The far right and civil libertarian left are uniting against such measures--though still disagreeing on gun control.

The real issue here is that the government does not represent the interests and needs of most of us. The system has succeeded in dividing the opposition by race, religion, gender, etc, instead of us all being united against their economic and political domination. The radical right and left have a lot in common, but can't seem to get past such divisive and anarchronistic concepts as "patriotism" and religious/racial beliefs.

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*March 26th: I'm about 3 weeks behind with the mail.
*March 27th: While walking downtown at 4 in the afternoon I'm punched for wearing a red sweatshirt. I come to in the hospital with a concussion. I remember next to nothing and have $2,000 in hospital bills.
*April 6th: I'm finally feeling better, at about 85% of 'normal.' Now 5 weeks behind, I begin catching up with the mail.
*April 14th: Again about 3 weeks behind. I get a phone call from my sister, she tells me my brother who is battling Leukemia has hours to live.
*April 15th: I leave Spokane & fly to S.F., drive to Stanford hospital and spend 7 hours there. The Leukemia has attacked his liver and turned his skin green. He can nod yes or no but cannot see or speak.
*April 16th: He is dead at 46 years.
*April 24th: I'm back in Spokane. The Pinhead Gunpowder 10" is still not out. The pile of mail is frightening.The next human being who calls or writes about the mail being late is getting a personally delivered flaming pile of **HUMAN SHIT**.
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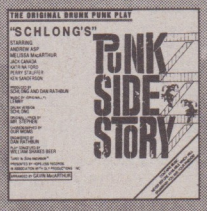

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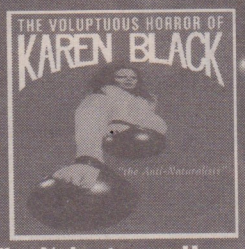
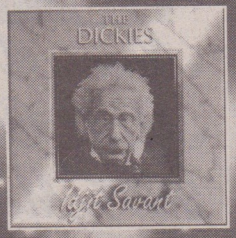


The Voluptuous Horror of KAREN BLACK
"The Anti-Naturalists"
51199-1/2

The DICKIES
"Idjit Savant"
51168-1/2/4



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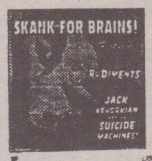

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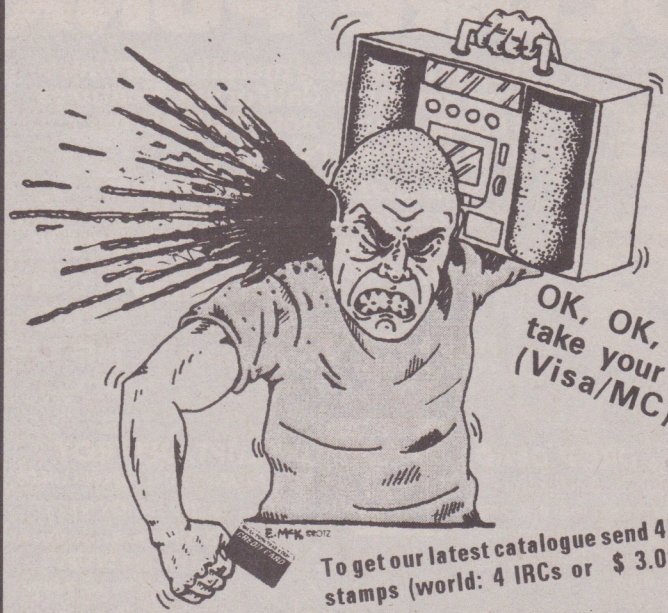

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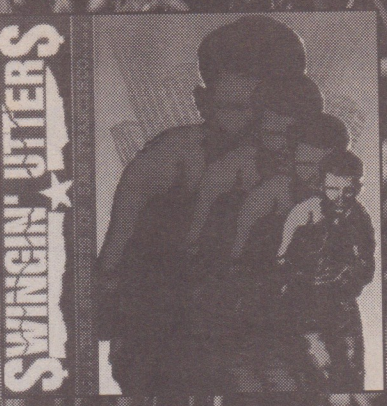

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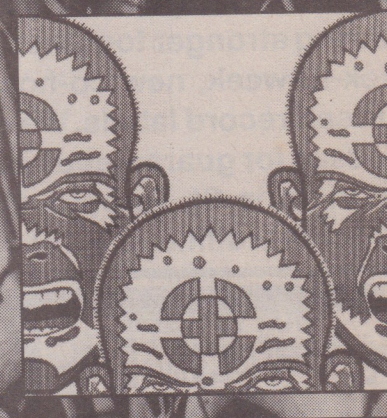

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RADIO ARTICLES

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Greetings and salutations from the city on the rise (demise!?!) Rocky Mount, North Carolina! The Almighty Lupus here to let you know about the palate of punk rock that my pal Gromm and I purge out onto the airwaves. Rest assured that Jesse Helms cringes every Wednesday night from 9 until midnight as The Cool Punk Alternative Progressive Whatever Type Show (gotta love the obnoxious name) kidnaps the radio waves on 90.9 WESQ FM. We play all kinds of punk and underground bands, both new and old. Some of the many bands you can expect to hear include Crass, Bikini Kill, Naked Aggression, Snapcase, The Smears, Bauhaus, 7Seconds, Vice Squad, Butt Trumpet, Dance Hall Crashers, A Chorus Of Disapproval, Cub, Subhumans, Raooul, etc., etc., etc. and of course we start every show with Morrissey and end every show with The Smiths (Hey, I bet Larry Livermore would like that)!!! During the 11-12 portion of our show we add the MRR show to our sonic mayhem. I'd like to give a big thanx to all of those people who have listened to us since we first hit the airwaves in April '92. Bands and labels PLEEZ send us your CD's, vinyl, or cassettes and feel free to get in touch or stop by for an interview some night. Send your releases and love/hate mail to: Jason Decker c/o WESQ, PO Box 8332, Rocky Mount, NC, 27804 phone # (919) 443-5222.

CKLN

Yo, wassup? If you live in Toronto or even if you're just passing through, tune in to CKLN 88. I FM for the best in aggressive music, every Saturday night, between 10 p.m. and midnight. "Aggressive Rock" is Toronto's oldest and most popular aggressive radio program, focussing on hard-core, punk, speedmetal, deathmetal, etc. with a dash of hiphop for variety and flava. As far as I can remember, the show has been on the air since 1984 (when yours truly began as an avid listener). Throughout the years, the show has showcased many local and international hardcore/metal bands. In addition, "Aggressive Rock" has supported many local Toronto metal/hardcore acts and promoters, working hand-in-hand in growing stronger together. To this day, the show is running strong, with different features from week-to-week, new co-hosts, and brand new releases from both bigger and smaller do-it-yourself record labels. We urge all small and big hardcore/metal record labels to send in their releases for guaranteed airplay. You can contact us at: Aggressive Rock, S. Mak, c/o CKLN-FM, 380 Victoria St, Toronto, ON, M5B IW7, Canada. And hey.. .don't forget to call the Toronto Hardcore Hotline at (416) 596-2202. Peace out!

KZFR is a non-profit community run radio station. We service a huge area in the north state of California. We can be heard from Sacramento to the Oregon border. The call numbers are 90.1 FM in Chico (south) and 107.1 in Redding. My show, "Noise Not Music," is dedicated to independent, do it yourself punk. This includes everything from ska to rockabilly, but be warned: my favorite bands include Crude S.S., Los Crudos, Discharge, Born Against, Crucifux, and other hardcore/punk bands. My show is hardly indie-rock or alternative. If you live within our area please tune in Saturday nights between the hours of 12:30-3 AM (Sunday morning). I also encourage any one to write especially if you live up here. KZFR has no other shows with any puny/underground music, but are worthy of support. Noise Not Music, Box 4601, Chico, CA 95927.

scene reports

Alright, here's a quick run-down of what's what in the East Bay, with a little S.F. thrown in: Local stars **A.F.I.** (originally from Ukiah up north) have an LP coming out soon on ex-**INSAINTS** bassist Josh's Wingnut Records and a glo-in-the-dark 7" out now on Wedge Records outta Grass Valley; they'll be touring the U.S. in June. They also have a newish 7" *Eddie Picnic's All Wet* on Key Lime Pie Records, a song on "This Is Berkeley Not West Bay" comp 7" (along with **SCREW 32**, **DEAD AND GONE**, and **BLACK FORK** on Zafio Records), *Behind The Times* 7", & a split 7" with current Shredder Records band **LOOSE CHANGE**, both from '92 on Key Lime.

Wingnut's releasing an LP by other local heroes **SCREW 32**, who also have a 7" on Side One Records, both "out soon." I've no idea if that'll be in time for their month-long U.S. April roadtrip. They have a limited 7" on Scooters Records.

Everyone's fave boys in black **DEAD AND GONE** are playing out again after touring last year and releasing their Vinyl Communications 7". Word on the street suggests not only a tour but also a possible 7" on Michigan expatriate J.J.'s unnamed label.

He's also one of a bunch of possible labels for spoon-haters **BLACK FORK**, who are criminally under-represented on vinyl. Jim Nastic (ex-New Jersey) is their newest drummer, maybe you'll be able to catch them on a mini-tour of the Northwest with Seattle's Area 51 in early April.

Speaking of the Northwest, **SCHLONG** recently drank their way through there with the aforementioned **SCREW 32**. I dunno how far they're going this time, buy them a 12-pack if you see them. They did provide the only highlight from this past X-mas season with their incredible 30 minute all-Holiday Music set at Gilman Street- including an incredibly short version of "The Nutcracker!" Who'da thought they'd top the *Tumors* 7" & *Punk Side Story* LP?

Punk Side Story co-stars **RAOOUL** have stopped their Who impersonation and have quit reforming. Ditto **THE TOURETTES**. Who knows what musical evil they'll inflict upon us next? Mentioning musical evil (ouch!) reminds me that both **JUKE** and the **WINONA RYDERS** have reformed: the former as a 1-time New Year's thing and the latter is looking like they might be a full-time band again- check out their upcoming Lookout LP and their U.S. tour.

Lookout's also released a **POTATOMEN** LP, they'll be playing their folky stuff on a 3 week Midwest April tour. Ex-Lookout band **TILT** have a new LP on Fat Records anytime, also check out **GOOD RIDDANCE**'s LP on Fat, they're Santa Cruz's best band hands down!

THE TANTRUMS, a rockabillyish band featuring an ex list that's thousands long, will have their 1st 7" out by summer on Zafio, they might tour in fall, and they'd like it known that "**THE TANTRUMS** are officially at war with **SPITBOY**." **SPITBOY** by the way, are getting tighter than ever and will probably be headed your way soon with "new" bassist Nikki. New release on Ebullition? Ask Kent.

Zafio's also releasing a split 7" with Oakland's **MULTIFACET** (think "Pain of Mind" w/ gnarly female vox) and Antioch's **SHEEPHEAD** (very catchy punk).

Frisco's **SWINGIN' UDDERS** (they dropped "**JOHNNY PEEBUCKS AND THE**" a while back) have an LP & a split 7" with San Jose's **SLIP**, both on New Red Archives, and a 7" on Side One Records; all 3 are "out soon." They've a split 7" with the U.K. Subs out now on New Red Archives, which adds to their substantial discography on S.F.'s Quality Of Life label. See 'em on a U.S. tour in summer (the east coast'll be with Sheer Terror!) and possibly in Europe in late summer (maybe with Portland's Defiance?). Throw in last summer's Meatmen tour and you've got a very diverse mix of tourmates!

Also outta S.F.: **CRUTCH** have a 7" on Bongload and I think are gonna do an LP too. **NOTHING COOL** ("S.F. punk as fuck band") have an LP out soon on Clearview/Selfless. **THE DARTS** broke up after Jane Hex left/got booted, the subsequent unnamed band with Rachel/soundwoman from Gilman instead has dwindled to her & Ernst (ex-**JACK ACID**). **GITCHIE GOOMIE** is a crust band with Smelly (**PLAINFIELD**, Boom & The Legion Of Doom) & other crazy Michigan fucks. **SQUAT** are

playing all over, looking for a label, getting lotsa attention, and drinking everyone under the table. They seem pretty down with the old S.F. Jaks skate thing, as is **HOT ROD SHOPPING CART**, who are basically **TALES OF TERROR** with Dave Chavez (ex-**SICK PLEASURE**, **CODE OF HONOR**, **VERBAL ABUSE**) on bass. Not surprisingly, those bands are who they sound like (minus later V.A. LPs) - Incredible live, at a December gig the singer & drummer got in a physical fight during the set and then, after being pulled apart, finished the set! They need a label for their "Locked and Loaded" LP (subtle hint, somebody!).

OPPRESSED LOGIC plays their L.A. brand of HC/thrash a lot locally, they have a new tape out. On more of an emo tip, **NED KELLY** also has a demo out, as does **EIGHT AND A QUARTER**. **3 YEARS DOWN** are fast, screaming hardcore while **WITTICUS** seems more of a low rent **SCREW 32**.

KALX (90.7 FM) madman Rick Sylvain has (permanently?) stopped his raw "Friday Night Live" series of live bands at KALX thanks to weird station stuff, but he's now involved with hosting a cable TV program, which has filmed **SUB-INCISION** (ex-**BLATZ** & **LOCALS**) and their loud fast punk as well as **THE TANTRUMS** and **THE HELLBILLIES** (who are playing out a bunch while trying to get a U.S. version of last year's great debut LP available).

Other radio news includes **Radio Free Berkeley** at 104.1 FM in the East Bay- it's a pirate radio station (there's more in S.F. too) that's been featuring lotsa politics mixed with lotsa great music of most genres. Plus they're still alive in their fight with the very evil F.C.C.-yay!! Along with **KFJC**, **KUSF** (90.1), **KZSU**, etc., 104.1's another reason the Bay Area's a great place to listen to the radio.

Getting back to bands, **THE LOWDOWNS** are another local punk band with an upcoming 7" on Side One Records. Outta the ashes of **THE DARTS**, **THE FLATULENTS**, and **THE GR'UPS** come **THE CRIMINALS**- demo tape $3 to address below. **THE FLATULENTS** (with AnnieRexic from **BORED TO DEATH**) split nastily soon after playing their hit "I'll Get an Abortion if I Wanna" at the recent Bikini Kill gig at Gilman. Annie, Candy Stubborn, Plunger boy, & others are trying to name their new band- maybe it's **THE TRANSPLANTS**? "Lenny's new band," a.k.a. **STRYCHNINE**, have been playing mucho recently, I bet they're really good, tho I drank too much when I saw 'em so I can't remember exactly.

Some more bands to include in the mix are the West Oakland powerhouse (not metal powerhouse) **CANCER ALLEY**, featuring Jon **ECONOCHRIST** and a couple of **G.R.I.M.P.L.E.S.** **EL DOPO** is another Oaktown combo that dirge and grind with a **CHRIST ON PARADE** flavor though they really need a singer bad. **TETHER** is an experimental type arty thing featuring Jake Houck on vocals, sax and guitar. **THEE PEACHEES** are a more infrequent band since they're scattered all over the state. **THE LEFTIES** also featuring the ex- **BUMBLESCRUMP** and **RICE** crew. Even though Eggplant is in Thailand **THE HOPE BOMBS** keep churning out freaky keyboard geekcore beauty.

Closer to home **THE ELECTRIC MEYHEM** have been playing a few door -destroying sets on borrowed **CRIMINALS** and **DARTS** equipment. **APEFACE** is a band people rave about called "blazing punk rock" by one who knows. Sacramentos **LOS HUEVOS** are another local fave, maybe they're the next **HORNY MORMONS**!?!

Punk ass funk makes it's comeback with the demonic return of **CAPTAIN FUNKAHOE** (Who hasn't been seen since the early Eighties) backed by **TRICKY-J** recorded a new 5 song demo split with the **CRIMINALS**. Also on a blatantly rap front, Oaklands **M.C.G.** is also recording a new foot-lovin' demo produced by members of **BLACK FORK** at the old **US THUGS** practice space off of Clarke St. On the endangered species list is the **SINGING BEAR**. He and his sidekick **THE PIG** haven't been sighted much lately and we should fight to save them.

Not only are new bands exploding outta nowhere again, the scene's been very busy finding new venues- **Gilman Street** was just closed for February for seismic upgrading, it should be open as you read this- **The Hof Brau** (a.k.a. Your Place 5) at West Grand/Broadway in downtown Oakland's been steady altho' it's currently in danger from the cops (surprise, surprise!), while the **Labor Union Hall** at 20th & Telegraph has been having benefit gigs. The **Tolle Gallery** on 4th Street 3 blocks east of Broadway has been putting on some rad shows too. It's crazy having 3 different all ages spots in downtown Oakland, it's great tho' it realistically is merely a blip of coolness on the largely lame over-21 bar radar screen of the scene. The incredibly lame Berkeley Square (I cringe even mentioning it in MRR) still exists- goons, airport security checkpoint, inflated prices, drink tickets, etc. At least the Stone & the Omni are shut. There's punk gigs at the **On Broadway** again- the first one was **SWINGIN' UDDERS**, **SCREW 32**, and **THE TANTRUMS**, unfortunately it was also $7 & a kinda lame staff. Back in Berkeley **Cloyne Court** still holds huge parties/ BHS boxing matches. The infamous **Occidental House** had a party recently that degenerated into lunacy; every Pill Hill Zoo Haus party Fraggle swears is the last one, and it's generally a real healthy scene for live music, even if you don't have a good (fake or real) i.d.

I'm about to keel over from caffeine withdrawal so if your band/label/venue/ whatever isn't mentioned, it's because (A) you suck and I hate you, (B) I haven't heard about it, or the most likely, (C) I spaced it cuz I'm a moron. Write your own scene report & stop moaning, ya lazy fuk! And

Scene reports

while you're at it, stop believing everything you hear- the p.r. rumor mill is monotonous & petty, try calling up the people involved before spreading lies. Writing this won't stop anyone, but I gotta do it. Whatever happened to the good old days when people moshed to the **SLAMBODIANS** and went graverobbing?

I can get people in touch with some of the bands mentioned, no guarantees. Oh, yeah, pics by Murray Bowles. Jesse Luscious/ Zafio Records/ PO Box 40004/ Berkeley, CA 94704. (510) JAH-LOAN.

Hello, and welcome to Wales..... Land of' Song?

Well, Newport (in Wales) has become very popular with the major labels, signing up bands and searching for more. Not Punk/HC, like in the USA, but more New Wave, but that's an unfair label to put on them all.

Let's start with a recently discovered (well I heard the demo tape about six months ago) treat, which was pretty good in the vein of the first Spermbirds LP. Great, live, they are excellent, and with new songs which have improved on the demo tape, they are tight, fast, HC and fun. 'I'hey've got a single in the pipeline, and are in the studio scon But only the first demo is available at the moment. Send for it, I recommend you do. They are **THE DOCTORS**. Conrad, 2 Farm Cottages, Mayals Green, Mayals, Swansea, S. Wales, U.K.

Another new, and excellent, band are **CHARLIE'S FAMILY CRISIS**. They hail from the worst holiday seaside town in the world - Porthcawl. This place haunts all Welsh peoples childhood memories (along with Barry Island). They also are much, much better than their demo tape. They, too, command the art of good punk rock HC. Tim and the boys overflow with enthusiasm, and it's worth dropping them a line to just say Hi!, and buy the demo tape, of course. Write to Tim, 23 Curlew Road, Porthcawl, Mid Glam, S Wales, UK.

Lottery fever has started over here, and like the rest of the UK, I really thought I was going to win. Of course, I didn't !!

Words of Warning Records has widened its horizons and diversif'ied its releases, which is great. I think Karl's on his fortieth release now, with loads more lined up. Karl is also Dub Wars' manager. They play a good mixture of punk, raggae, thrash, RATM, all spiced with their own sound. For a new catalogue, write to Karl, PO Box 119, Newport, Gwent, S.Wales, UK.

If you wanna sample the delights of the various bands of Newport, then send for the aptly named ***I Was a Teenage Gwent Boy*** LP (Gwent is the county we live in). It's £5 postpaid in the UK and $12 the rest. It's put out by Andy, who also does one of the only regular fanzines in S. Wales - the rrighty Frug. It's in its 11th issue and must have come with a free single. Write for details of Frug, and the *Gwent Boy* LP to Andy, 1, Mellon Street, Newport~ Gwent, S Wales.

100,000 BODYBAGS have just had their second single put out by Damaged Goods Records. Yet another excellent Welsh band, fronted by Brewer the ex-postman. To me they're the Welsh answer to D.O.A. but, hey, what the fuck do I know? Both their singles have sold very well, so an album is well overdue from them. A sense of humour second to none, but still maintaining excellent lyrics. Write to 'em: Brewer, 27 Duffryn Terrace, New Tredegar, Mid-Glam, S.Wales, UK.

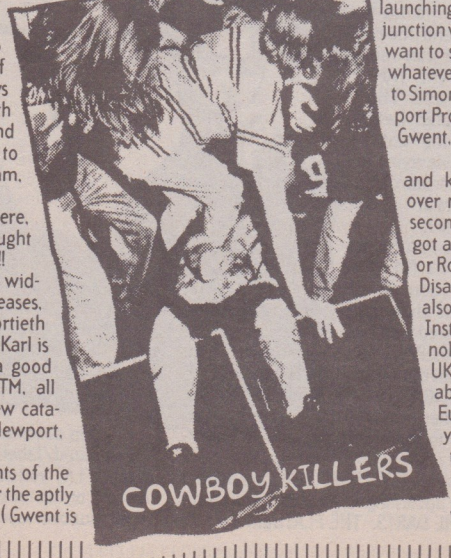
FOUR LETTER WORD have had a rest from gigging as their singer was in your very own U.S. touring with Chaos UK. He's back now, so hopefully more gigs and a new tape from them soon.

From the ashes of m e **ABS** come two bands: **DR. BISON** and **KICK UP. DR. BISON** have brothers John and Baz, a nutty bass player and ex- Hex, HDQ and Leatherface guitarist Dickie Hammond. They've just put out a mini-C.D., and are looking for a label to do an L.P. They still sound very much like The Abs, but with more spice and energy.Some songs are too long for me, but I just can't concentrate for long. So for the CD and info write to : 55 Playford Crescent, Newport, Gwent, NP9 9HY, S. Wales, UK.

Bryn and Fatty Ashtray have got it together to form **KICK UP**, with a harder Big Audio Dynamite sort of sound. Well that's how they sounded to me - first impression from their first gig. I know they're booked into a studio, so no doubt a tape will be available soon. No address at the moment, but I'll pass anything on if you want to write to me.

The Flemgods, noisy fuckers of this parish, have recorded an Lp. Noisy, twisted, strange, tuneful, untuneful, you can't really put your finger on them. The LP. will be out on Bristol-based Planet Records, any minute now!

Gig organizers **Cheap Sweaty Fun** are still cramming those gigs in at everybody's favourite venue - The Legendary T.J.'s in Newport. You name 'em , they've put 'em on. Well, almost! Upcoming are the Meices, Man Or Astroman?, Ween, China Drum, Huevos Rancheros and The Queers. They're also launching a record label in conjunction with Johnny at T.J.'s. If you want to send a demo or record or whatever to get a gig there, write to Simon, Rockaway Records, Newport Provisions Market, Newport, Gwent, S. Wales, UK.



RECTIFY are still alive and kicking. They toured all over mainland Europe for the second time last year. They've got a track on the latest Squat or Rot compilation single with Disassociate etc. 'I'hey might also be doing a split CD with Institute of Grinding Technology. They're touring in the UK with Germanys' ABC Diablo this year, and touring Europe with Chaos UK. If you want their Ebulition tape or any info, write to: Pig, 30 Waen Gron, Cwm Celyn, Blaina, Gwent, S. Wales, UK for the cornpilation 7", write to Squat or Rot, PO Box 20691, New York, NY 10009.

RECTIFY are also doing a split single with **THE COWBOY KILLERS**. It'll be on CK Records. Talking of which, The Cowboy Killers is the band that I sing for. We toured Germany at the end of last year, which was excellent. We hope to return soon and add more countries. We have a single coming out in the U.S.A. on Ransom Note Records soon, and we're looking to do another L.P. soon. We've had yet more line up changes - half of Wales has been in the Cowboy Killers at one time or another! Our seventh drummer - Eddy, and our fourth bass player, Matt, are the latest additions. We've got a new burst of energy and enthusiasm, '95 is going to be our year, M.T.V., major labels, sponsorship. Not!!! The CD of our 1st two LP's is still available. £8 UK and 14 dollars U.S.A.- Postpaid. We've left Vinyl Japan Records, we're not happy with them at all, especially the fact that the LP was distributed by Plastichead. If you want the CD, you can get it from me, or from the excellent Cargo Distribution. Bless 'em!

Well, what else can I say? I'm no poet, I'm no bard, I'm no Elvis, but hey, I can still dance! Any info on us or Wales or anything, write to me: Bedddis, 80 Brynglas Drive, Newport, Gwent, NP9 5QS, S. Wales, UK. For a tape of Welsh bands, send a blank C-90 and some stamps, and I'll fill it up. Free of charge.

Greetings from Czech Republic! What I am trying to do here is to shed some light on another parts of steadily growing punk movement here. You see, most of the reports cover only information from Prague and its surroundings -not to slag down them but thus giving rather one-wayed picture of the whole thing that actually isn't like that at all!

We go straight to the point and start to check the situation from the north-east corner of the republic. There lies several towns close to each other and biggest one of them is called Ostrava. There ain't any activity at all -if you don't count 1 zine & club as something major in a city that has nearly half a million inhabitants! Merely the town is taken over by fascist skinheads who are there organised and are said to have even special commando-group in the area who attack against gypsies, possible antifa-activists, etc. The skinheads in Czech are very violent and dangerous lunatics who are not afraid to use force in order to make people act like & look like how they think it's allright. Complete opposite is just few kilometres away; boring town called Bohumín is in practise just a sleeping suburb for factory and mining workers. In the gray streets have developed lately one of the most interesting scenes in the whole country! A big number of punks, zines, bands, etc. Concerts arranged every now and then (even without any decent place!) and they have a politically oriented, radical way of life! Some best bands to mention are **HEARTLINE** (have released one 7", reviewed in MRR lately, also split-ep w/Masskontroll from Sweden), **CUL DE SAC** (very cathcy, crusty pogo-punk, a split EP out by the time you read this! Worth checking out!) **TVRDÁK HONZA** (Silly sing-along oi-music but definitely not any nazi band) and some more, too.

The only and therefore the most important and definitely the coolest DIY-label who still support alternative bands is **Malárie Records**. They have released countless of gems by both East European and international punk groups! Malárie has a large distribution as well as they are very devoted in arranging concerts and tours for foreign bands especially! Martin from Malárie moved to live in Poland because he wanted to escape the taxes and he helps many Polish bands to release records in Czech (among the other folks) as it is not anymore possible to press vinyl in that nice country. This is done tightly together with a superb label from Poland, Nikt Nic Nie Wie. I think you are familiar with them already because of previous Polish reports.

TELEFON hail from Roznov Pod Radhostem and before hearing them I was told they play some old school Conflict-type punk, but man, they were wrong! What I found was an ultra intense mixture of funky basslines, technical & clever drumming, vocals driven out by devil (??) and above all, intelligent socio-political lyrics! Naturally Malárie Records offered them a deal of LP/MC and it might be out already...? Malárie are also responsible for that **CUL DE SAC** split 7", **HEARTLINE** split 7", **SVOBODN-SLOVO** EP & LP, etc. etc. and they specialize in releasing official license pressings of

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foreign goodies (albums & tapes) on tape here in Czech.

Malárie also released a CD for an avant garde group called **ZABLOUDIL**. They could be compared to early The Ex albums I guess. **ZABLOUDIL** come from Prerov where there's also a nice club. Other good clubs in the area can be found in Olomouc and Cesk-Tesín but the later mentioned will be probably closed down due to financial problems. Farewell gig was perhaps the one with Oi Polloi and Telefon.

In general, pretty many foreign bands visit Czech Republic. During the previous year we've seen at least MDC, Chaos U.K., Doom, Extinction Of Mankind, Forca Macabra, Selfish, Uutuus, Dirt, Hellkrusher, Dog On A Rope, Ambush, Svart Sno, Inkisicao, M.S.O., Corpus Vile, Coitus, Sonic Jihad, Use Your Strength, Voorhees, Boot Down The Door, Fauna, Juggling Jugulars, Greenscab, etc. and naturally countless of interesting acts from ex-East-Bloc countries such as Nonconformist, Ulica, S.O. War and so on. People visit gigs normally quite a lot but with bad luck some foreign visitors should be prepared to play for 5 persons only! Also the equipment we can offer you may often be bad and PA ain't always present but that is the best we can do and people here are friendly and create a nice and warm atmosphere. Besides, was punk supposed to be good sound quality? Free food and drinks and a place to sleep are always provided and there ain't too much trouble with nazis at the shows as they are not allowed!

Fortunately, Czech punks are politically conscious and especially important issue here is the animal rights! Everything starts here from being a vegetarian/vegan and rarely do you see a person who openly stands for eating living creatures. Also boycotting multinational scum such as Nestlé, Coke, McDonalds, etc. is very important. Some bands like **CLEAN SLATE** haven't for sure gained any extra popularity within the scene as the vocalist consumes products by Nestlé. But that is pretty typical when we speak about people/bands from Prague and in general from the western end of the country. There, everything is just a pale shadow of Amerikkkan hardcore. Bands & people try to imitate the sound & style of their Amerikkkan idols! The true spirit and the hard core of Czech punks can be found only by going somewhere else.

One exception in Prague is an ultimate Ladronka-squat! But that is explained because almost all of the squatters came from another cities to live there. Gigs are there regularily and it is a true alternative that should be supported instead of some sweaty, oh-so-amerikkkan-stylish clubs where normally a very high door price is set! Another decent club from Prague is Propast.

Some loonies want to keep the shows for touring foreign bands only in Prague and that is very bad as the bands are arranged to tour in Czech mostly by two different parties: either the mentioned way by Martin from Malárie or by one another guy called Robert Vlcek from Prague. And when the later mentioned is responsible for the arranging, there might be a good gig for people but it is almost without exception the only one in the whole country and therefore people from all over must gather around and first pay for their trip to Prague and then pay the outrageous door price. And thisis only because Rob Vlcek wants to keep up his nice and clean image abroad. See, he's been responsible for all these "big" Amerikkkan names and is pretty liked person abroad but his way of acting is purely based on the businessman's way of thinking! He gets a band, asks high price on the door and even after covering all the expenses there is still shitloads of $$$ to give for the band. Then he always gives them everything they need, good food, good place to sleep, etc. And in the end the band thinks "What the fuck, that was a nice place to play and nice guy!" The band comes back to States and tells naturally about it, then the next band again goes and it gets bigger and bigger. Sure, I play in a band and I've been touring enough to know how a band appreciates all that, but the point is that the honest people have to pay for it in the end! And not to mention the money made! When NoMeansNo played in Prague, the door price was set up to 100 crowns (that is a lot!) and there were 1600 people inside. Quick calculation is that there is 160.000 crowns of cool cash and when Rob gave some 50.000 to NoMeansNo, there is still left quite an amount even when the expenses are paid! So why not set the door price lower in the first place? However, this is not possible in other places in Czech. This is only a Prague-centric and shitty way of doing things. Most people are aware of this unfair situation and there are widely writings in the zines how things should change and that people should boycott gigs arranged by Robert Vlcek, but it is pretty hopeless as long as nobody out there knows how the things are fucked here! It is also bad because almost nobody speaks or understands English. Vlcek can very concretely lie to the touring bands and tell the local gig-arrangers how to run things. For instance, when MDC played in Brno, I remember how the local arranger had to pay from his own pocket to the band because Robert said they needed more money. The real reason was of course that Rob just wants to keep up his image and pay the bands well. Another amusing thing is that Robert said once at one crustcore gig that he doesn't understand people who play or listen music like that and that they must be mentally on a lower level (!!). However, Doom is already pretty big name for crusties, so Robert decided to book 2 gigs for them. But as he doesn't want obiviously too much to associate with these kinds of people. He said to Doom the show that he needs of their gig reward, as after a certain part show owes him money. The local arranger of that The local arranger couldn't comment much on that but when he heard the translation he got pretty mad as he didn't owe a thing for Rob. Rob just purely ripped off both parties! Nice. There are enough examples to write a novel, but let this be an example for you how poor, fucken hard-working & honest DIY guys can be pissed all over to their eyes by businessmen who just happen to be lucky & clever enough.

Nevertheless, the 2nd biggest city in Czech is called Brno. There we have really strong scene! People from this town are well known because they are very radical, especially at the protests, demonstrations and fighting against nazis (and cops). Demonstrations in Brno end up rather often to an open riot between punks & nazis & cops. The property of McDonalds is harmed constantly and nazis get beaten to shit. Best bands over there are **LOS SOMMROS** (raw punk shit with hair & attitude! Split EP coming w/Japanese Disclose and their own 7"). **ZEMEZLUC** (have an LP & 7" out. Fucking ace punk fucking rock, the only old band who never signed with a major label and are still faithful to their roots! If you ask me, they're the most worthwhile group in Czech!). **INSANIA** (EP & LP out, the 7" was reviewed in MRR a year or two ago, both released by Malárie. Mix metal & glamrock & J.R. Tolkien & you've got it!).

The revolution was back in '89 and after that it was way easier for bands to play punk and at the same time major labels realized that punk could actually sell well! What they did was approach basically all known "punk" bands of that time. Mostly they were from Prague and were ridiculously stupid. There is still a band that plays but went on major label: **KRITICKÁ SITUACE**. The guys must be proud of their past.

Well, the nature of zines in this country is good. Not too many band interviews but more reports from actions and protests and articles translated from foreign publications. Tasty vegan foo-recipes are easy to spot as well! But I am not telling you yet any further details as they are almost without exception all written in native language. There are also fucken many bands more to mention but in this report I give only a wide picture and mention a couple of oldest bands from each area. Really not to say there wouldn't be any younger and better bands existing. But more about them next time!

The country itself is interesting and beautiful and I deeply recommend you to visit it for example summer '95 when people are again travelling! Feel free to let us know and we provide you with hints & tips about happenings & accommodation, etc. I won't give you any band addresses here but just simply write to Malárie Records for releases, trading, selling, distribution, etc. They normally carry all the stuff that is available in this country! I also do have a distro and you can write for lists or whatever and as for bands send letters for me and I'll deliver them from hand to hand, ta! Malárie Records/ Ropice 281/ 73956 Trinec 6/ Czech Republic. My address: Otto Itkonen/ Ropice 281/ 73956 Trinec 6/ Czech Republic.

PS One doesn't have be a genius to realize that it is the same address, but please note that we are two different persons/places. Malárie is a record label & distro and I handle the same things but on a smaller scale and in addition you can write to me for all the other things. Mark clearly on the envelope whether it is for Otto Itkonen or Malárie Records. Next time I'll give you more addresses and details, sorry for this mess. Thanks for your interest!

Chicago has certainly never been at loss for having the reputation as a hopping music scene, but having been an observer of this particular scene for about ten years, I can honestly say I've never known it to be more widespread or as successful as it is now. While it is true that underground music is quickly becoming mainstream music, there's still plenty of people willing to sacrifice their time and effort for little pay or recognition simply to see something they believe in thrive. Chicago today is a fully functional punk rock babylon (are you laughing yet?), not just because of the increasing turnouts at local shows, but because of the increasing quality in the bands, fanzines, places to play, and the opportunities to be involved. While some might still believe that you should be a card carrying member of punk rock lineage to even step up to bat, the politics around here are thankfully at a minimum. There isn't complete harmony; bands are still fiercly competitive, but it seems that the success of one band forces the others to step up their game a bit. And as a result, there's plenty of good performing bands. There could be a show every night for a month and you'd never see the same band twice, which is a real change from a few years back. Violence at shows and general dick attitudes are all but gone, most shows being run without "security", barriers, waivers, or pressure to stay within someone elses rules. And thankfully, there's no Biohazard tributes (but there is a good Kiss band with some guys from local punk bands). If you haven't played Chicago, or it's been a while since you bothered, it's about time you got your shit together and dropped in. It's a really nice place.

The big success story is **The Fireside Bowl** (2648 W.Fullerton), which literally IS a bowling alley where shows are put on every weekend night (sometimes early and late shows), and on variable weekdays. Most of the shows are put on by Brian Swiftkick, who at this moment is probably being plaqued by one of the local newspapers or Sassy magazine for a scoop on this "new" punk rock phenomenon. Some of the more notorious promoters of punk rock past have tried to cash in on the Fireside myth with little success. Besides shows promoted by Swiftkick, there have also been some really good benefits, most recent in my memory being one for punk rock voicemail (a voicemail line set up by a fella named Eric which gives the run down on most local shows- 312-409-2310), a benefit for a new label called Man With a Gun, and a benefit for an independent filmaker's project about AIDS.

Shows have also been put on by **Dave Eaves** (who also does many suburban shows of note), Homocore, Marc Ruvalo, and plenty of less formal events put on by anyone with a little ambition. There's certainly no lack of punk shows or places to play. Not too many college-y type bands have darkened the Fireside's door, and hopefully they'll stick to the bar circuit, playing for Heinekens or whatever the fuck Urge Overkill wanna-bes do. Bands passing through our area have included Jack Kevorkian & the Suicide Machines, and Jaks (both from MI), Slant 6, UK Subs, The Smears, The Queers, Wax, Alligator Gun, Exit (IA), The Yahmos (!), Walleye, Damnation, Naked Aggression, The Blownapart Bastards (NC), SoliDay and Free Jesse (ND), Kerosene 454, Schleprock, Sloppy Seconds, Oi Polloi (Scotland), NOFX, Madball, Plaid Retina, Glazed Baby, Voodoo Glow Skulls, No Use for a Name, Pennywise, Lag Wagon, Strung Out, Shelter, Blue Oyster Cult, Unbroken, Lefty Lucy, Red Fischer, Boris the Sprinkler, Godhead Silo, Pink Lincolns, Sleeper, Chaos UK, DI,

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Total Chaos, Earshot, Fanatics, Youth Brigade, Goat Boy, Judge Nothing, Parasites, MBlanket, Horace Pinker, Vandals, MDC, Smile, Monster Truck Driver, Otis, VBF, Rhythm Collision, Chokehold, and about 52,000 more (and I didn't mention Rancid...oops).

Outside of the city limits where punk rock has replaced driver's ed as a high school requirement, there have been some very "hot" shows out in Elgin at the **3rd Floor** (it doubles as an AA meeting hall), but problems with vandalism have eliminated the hall's use. Matt from Contricide had a couple shows at his record store **Over the Edge** (166 North St., Elgin), but it was outrageously small (200 people packed the place wall to wall, and it was packed before a single note was played). Dave Eaves is doing shows in Elmhurst at the **VFW**, and at a place called **Tunnels of Fun** in Rolling Meadows. The most recent show at the VFW with Poonjab, Herbal Flesh Tea, Hashbrown, Sidekick Kato, and Apocalypse Hoboken was "sold out" quickly, leaving about 50 people in the parking lot. Gotta be punctual. Needless to say, Chicago is about the best place to play, if only because the local bands draw like free ice cream. If you're coming out, you might want to contact Dave Eaves at 312-248-5822, or Brian Swiftkick at 312-384-5813.

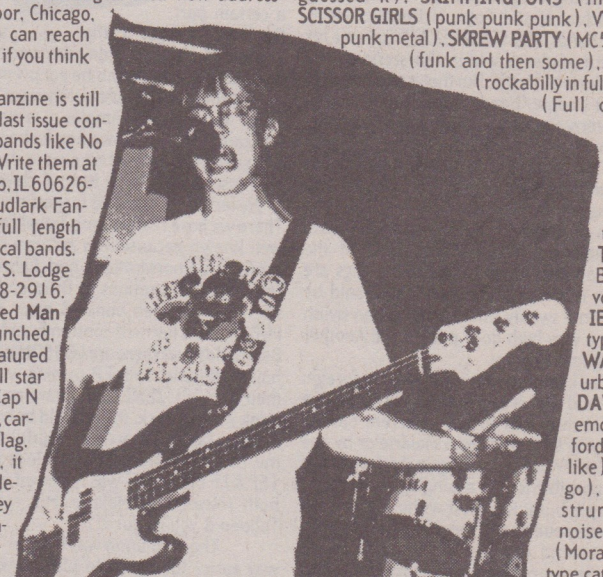
Getting back to downtown, our more infamous Chicago venue, **The Metro** (3730 N.Clark), is hosting punk rock without much protest. The Metro has been the target of much derision since cutting off all ages punk rock shows back in '86, but it has recently been revived as a successful venue for local punk bands by Marc Ruvalo of No Empathy and Johann's Face Records (and Robespierre, and International Hoodwink, and Stonehenge). Throughout '94, we have seen the Metro host, lo and behold, all ages punk shows, without interference from the Metro fatcats. It's the best stage in town, the bands are paid well, the door is 5 bucks, and every kid in town knows how to get there. There were 1000+ people at the last show with The Smoothies, Smoking Popes, Sidekick Kato, and (I know I'm missing someone, but point made). Over 600 people showed up for No Empathy, Oblivion, Apocalypse Hoboken, and Slapstick, even though Green Day was playing across town for a paltry 18 dollars a head (I shit you not), selling out the Aragon Ballroom (yes, it was the show shown ad nauseum on MTV. Best of luck, fellas). The Bollweevils CD release party was equally successful. The shows at The Metro are restricted to one about every six weeks, but when there is one, it seems to have all the earmarks of a "rock event".

Local record labels are breeding across the land; documenting what is surely a high water mark in Chicago area music. Jason Jackson is determined to put out something by just about every band he sees live, so it's no surprise that **Dyslexic Records** is building such a large reputation for such a new label. Dyslexic's first projects included a **ONE NATION UNDER** 7" (they have broken up), and an **APOCALYPSE HOBOKEN** CD and 10". Since, they have kept up a relentless pace of releases. **SLAPSTICK** has released their second 7" "Crooked" on Dyslexic. I can't tell if it's punk with ska elements or vice versa, but they're definitely developing a distinct sound, and their live shows are equally intense, likable for sake of comparison to Voodoo Glow Skulls. They'll be touring the West Coast this summer with Jack Kevorkian & the Suicide Machines. **JERKWATER** does a more serious style of hardcore, comparable to Jawbreaker vocally but much more challenging musically. Their 7" "Drowned" is definately worth checking out. The **MONSIGNORS**' 7" debut "Doin' it for the Man Upstairs" 5 songer should be out soon. The best 7" I've picked up in '95 is **SIDEKICK KATO**'s "Des Plaines" 3 song 7", a highly dynamic blast of hook laden power that recalls everything from Soulside to Big Black to Led Zeppelin (I'm joking!). Great, lovable live band, too. Dyslexic Records will also be releasing a split 7" shortly by Sidekick Kato and Apocalypse Hoboken called "Sassy's Cute Band Alert" with two songs from each band. Both bands have already been running around out of state together, presumedly to play shows. Sidekick Kato, Poonjab, and Jerkwater will be on the East Coast June 16-July 8. Bring them a drink. Future Dyslexic projects include a 7" by North Dakota's Jesus, a CD reissue of the complete **SLUDGEWORTH**, including unreleased tracks, a possible **GROOVY LOVE VIBES** release, a joint release with Johann's Face Records, and lastly, a 12 band compilation CD entitled "Planet Minivan" with new songs by Slapstick, Apocalypse Hoboken, Limpspork, Sidekick Kato, Tommyrot, Shift, Jerkwater, Gaffle, Poonjab, Tiny, Offsides, and International Hoodwink. Sidekick Kato's "Orion" 7" will be out in the fall. Contact Dyslexic Records at 528 White Oak Drive, Roselle, IL 60172.

It's not Epitaph Records yet, but the roster is growing, our own littlest giant **Johann's Face Records** is still pumping out great bands, and there are new releases on the way. Three releases, **THE SMOKING POPES** "Born to Quit" full length, **NO EMPATHY**'s "You're So Smart" CD and triple 7", and **APOCALYPSE HOBOKEN**'s "Daterape Nation" double 7" have been out a few months, and if you don't have them all by now, then get it together already. **OBLIVION** is recording a follow-up to their '94 release "Stop Thief" which I still listen to incessantly. These guys are a blast live and definitely an enemy to any complacent crowd. I should note that Pete's vasectomy didn't take, which should be bad news to some young ladies in El Paso. The **SMOOTHIES**, the latest in Chicago "up and coming buzz bands" is doing a 7" for Johann's Face, and are also signed to do releases for a new Southern Studios label. The local media are trying already to hail The Smoothies as the next Veruca Salt, but thankfully, this is a pretty well grounded band. They will also be doing a split with International Hoodwink. **NOT REBECCA** is doing a full length, as well as Apocalypse Hoboken, who are recording throughout March and April. Champaign's **APOSTLES ON STRIKE** are releasing a double 7" on Th'Face, and lastly, it looks as if The Smoking Popes are still "unsigned". They toured with No Empathy throughout February, and Oblivion joined them for a week in Texas. No word on how it went. The last bit of news is that Johann's Face and Dyslexic Records will be joining heads to put together an Apocalypse Hoboken CD release of their "Jerk Lessons" and "Daterape Nation" E.P.s. And no, it won't be called "Daterape Lessons". Contact Johann's Face Records at P.O. Box 479164, Chicago, IL 60622.

Activity has slowed at **Underdog Records** thanks to a move from their North Avenue loft to a new location on Elston. A benefit show was held in February for a split 7" with **OBLIVION** and **NO EMPATHY** which I can't wait to hear, and the famous Achtung! compilation series is into sequel number three. Underdog is looking for submissions from local bands for Achtung! Trei, and I'm sure they will have plenty with the amount of bands out here today. Underdog can be reached through their E-mail address as follows: udogrec@interaccess.com. They also have a worldwide web page which is: http://www.interaccess.com/users/udogrec/udoghome.htm/. If you're like me, and dialing a phone seems complicated, write Underdog at their new address 2252 N. Elston 2nd Floor, Chicago, IL 60614. I think you can reach them telepathically, too, if you think REAL HARD.

Dumpsterland fanzine is still going strong, and their last issue contained a 7" comp with bands like No Empathy and Oblivion. Write them at P.O. Box 267873, Chicago, IL 60626-7873 for more info. Mudlark Fanzine will be doing a full length compilation soon with local bands. Write Tina Tyson at 73 S. Lodge Lane, Lombard, IL 60148-2916. A new record label called **Man With a Gun** is being launched, and their benefit show featured **SKY CORVAIR**, an emo-all star band with members of Cap N Jazz, Gauge, and Friction, carrying on the Faux-gazi flag. In other tales of terror, it seems Ben Weasel has decided to become a lackey at Chicago's alternative radio dirge Q101. Us scene guys have been trying our darndest to deny the "straight press", but we never would've thought of subverting the system from within! Bravo.



The **MUSHUGANAS**, a band rumored to be controlled by G.G. Allin's spirit, has a new bassist and drummer. They will have a new 7" out on **Harmless Records** by mid-March, as well as a split with The Parasites. Reach Harmless at 1437 Hood, Chicago, IL 60660. The ex-drummer of The Mushuganas has formed a band called **CHARLES BRONSON**, who have a ten song demo available (yes, some bands still do demos). Write them at 133 Deley Dr., DeKalb, IL 60115. It's spastic, sarcastic fun time hardcore. **WINEPRESS** broke up, so now Ryan is playing drums with The Mushuganas, and he is still booking shows at Off the Alley as well. The **PARKER BROTHERS** have released their second 7" after a peppy first 7" which I enjoy much. **LUNKHEAD** is back together, and playing out again. They'll be doing a full length for Beer City (Milwaukee) soon. Jay of **LYNARDS INNARDS** is playing for them now, and Lynards Innards are relocating to Chicago themselves. They have a full length recorded, but no label.

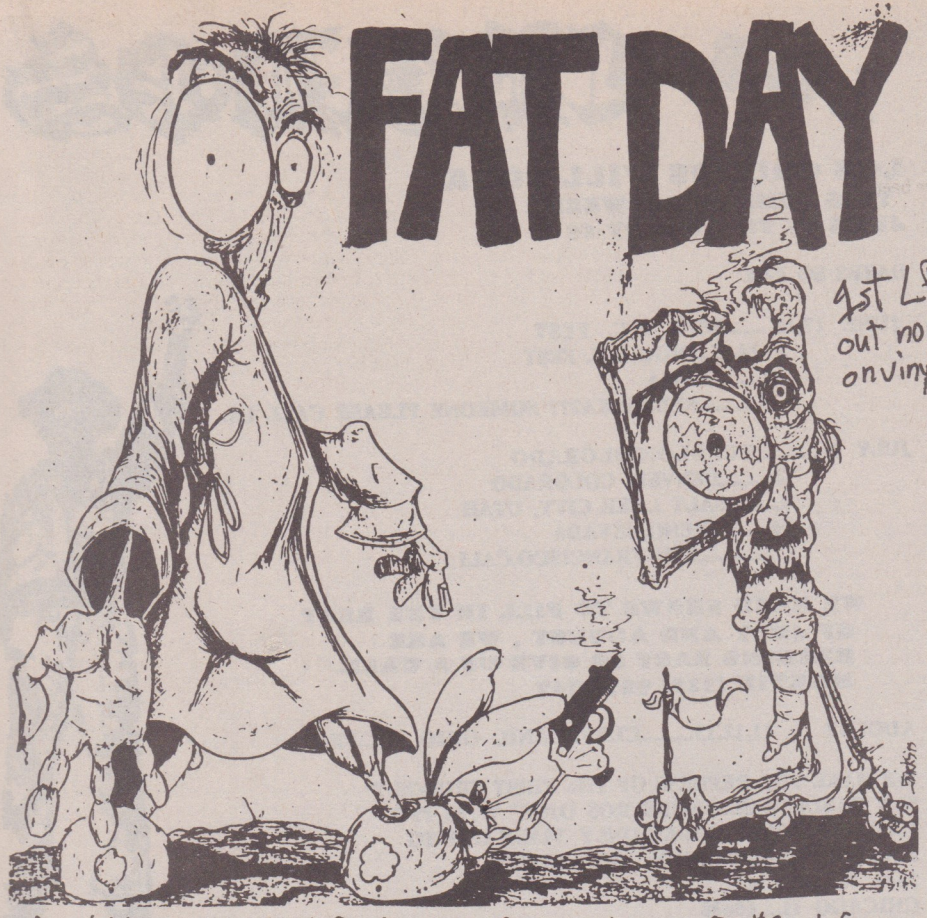
Though I hear few kind things about this band, **88 FINGERS LOUIE** seem to have survived the backlash of their (God forbid) working with Fat Wreck Chords. Their new 7" "Wanted" is their best yet, and a sign of good things to come. Their "Happy Anniversay" 7" is being repressed on Go Deaf. Labarynth has released a split with 88 Fingers Louie and Ontario, Canada's Phallocracy as part of their North American series. Rocco Records will be putting out a 10" by them in the spring, and they're already headed west to record a full length, most likely for Fat.

The **FIGHTERS** are back from Texas, and a new 7" called "Motor Man" will be out soon on **Rocco Records**. Their split with 88 Fingers Louie is still available. Write Rocco at 2427 So. 58th Ct., Cicero, IL 60650 (send a stamp for a catalogue). I've been told by many people that if I have the chance, I should see the **RAUNCHOUS BROTHERS**, which is some crazy band of pre-pubescent punk junkies who are supposed to be hilarious. The **BOLLWEEVILS** are recording another full length for Dr. Strange, and they've been playing new material live which sounds kick ass. To hold everyone over, their collection of 7" E.P.s is being reissued by Dr. Strange on CD.

Other bands to watch for (and most of these descriptions are courtesy of Brian Swiftkick) include **HUBCAP** (ex-Prophets of Rage), **DIRT MERCHANTS** (Hip Hop Core, great guys, too), **DICK JUSTICE** (Garage), **DROP JAW** (Zappa Core?), **HASHBROWN** (Sorta Victims Family-Inbred time signature epilepsy shit), **4 SQUARES** (intense pop punk), **GREENHOUSE** (ska/pop), **GEEZERS** (Old School!), **GIANT ISSAC** (Good Good Punk), **HIDDEN** (Chicagos thickest band), **HERBAL FLESH TEA** (Fugazi/Groove), **LOS CRUDOS** (wish I had some news on them. You already know they're the best), **RIVERDALES** (Ben Weasel's new Ramones band), **LIMPSPORK** (see Hashbrown), **MY FOOLISH HALO** (hardcore pop), **NOSTRILSAURUS** (kick ass Op Ivy type ska machine), **POUND** (ex-Sludgeworth), **SOULFOOD** (Groovin' crunch stuff (?)), **SKAPONE** (you guessed it), **SKIMMINGTONS** (mellow all-female), **SCISSOR GIRLS** (punk punk punk), **VVANILLA** (cock rock punk metal), **SKREW PARTY** (MC5 like), **SAUCE KINGS** (funk and then some), **3 BLUE TEARDROPS** (rockabilly in full gear), **THRESHOLES** (Full on genius noise), **GROOVY LOVE VIBES** (sometimes in your face hardcore, sometimes bowel moving jazz. War type stuff. Intense), **TOMMYROT** (Squirrel Bait/Jawbox. Great vocals), **BLUE MEANIES** (Punk/Ska/Zorn type stuff), **BLOODY WANKERS** (South Suburb hardcore), **BACKOF DAVE** (Southern IL emo), **CHICANE** (Rockford Samiam/Dischord like), **FOO** (Oingo Boingo), **GROUT VILLA** (instrumental angular noise), **ORPHAN PUNX** (Moral Crux, '77 Ramones-type catchy punk shit. Great songs.), **DOT DOT DOT** (strange girl noise), and the mighty **DEAD STEEL MILL** (still crushing). There's fucking dozens more that we haven't touched on (**A.Y.A., I LOVE RICH, CLOVE**. The **HITMEN, TANGO WEDDING BAND, FULL, GUTTERSNIPE, TRAGEDY CLOWNS, ROCKETSHIP ARNOLD, HOUSEBOY**), but it's moronic to try to nail down everyone in three words or less. There will be other scene reports, and differing points of view. This is my first, and I fucking tried. I contacted people who never sent me shit, so this will have to do for now. Special thanks goes out to Brian for his help (he's seen more shows in the past year than most people will see in a lifetime), John Emerson for being the supreme sound god and treating bands with great care and respect, and of course all the bands, who keep helping each other out and proving that there's still ethics and spirit in punk rock. Just call me Pink Bismuth.

See Ya.

FAT DAY



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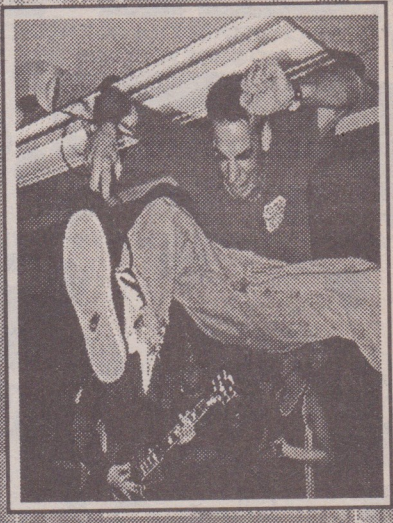

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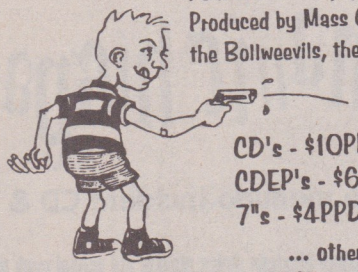

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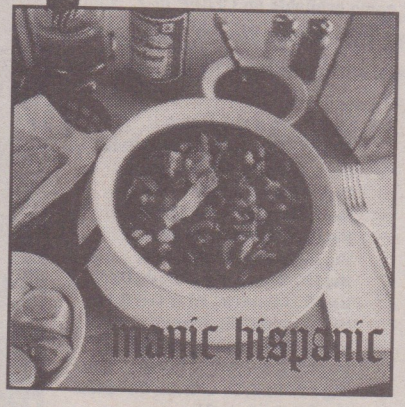

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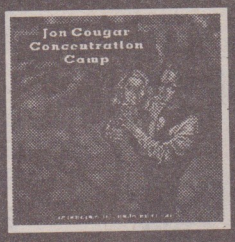

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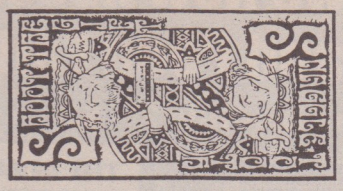

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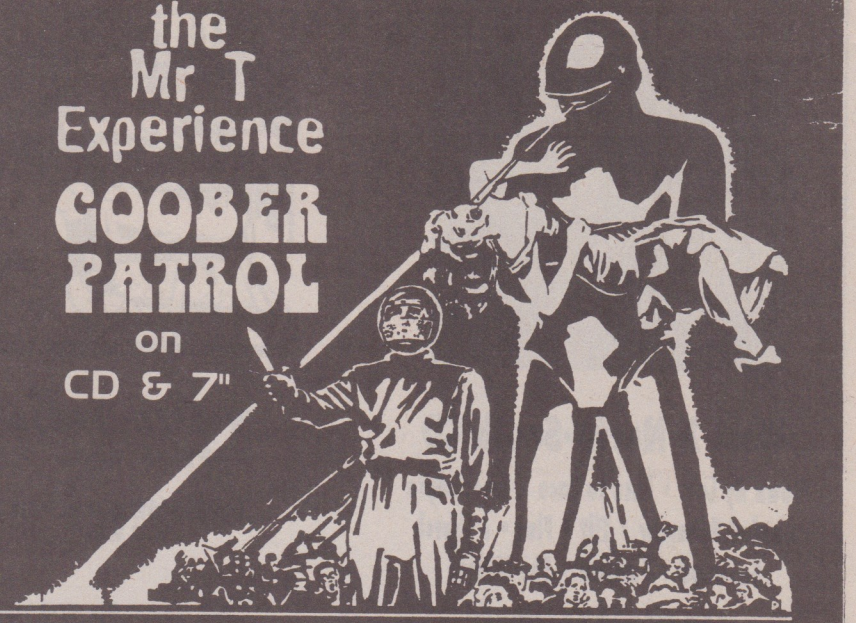

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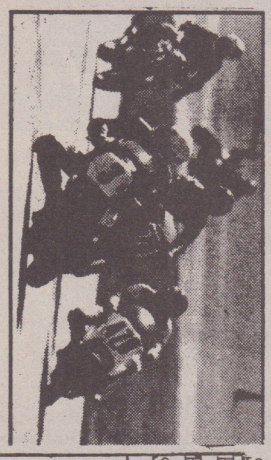

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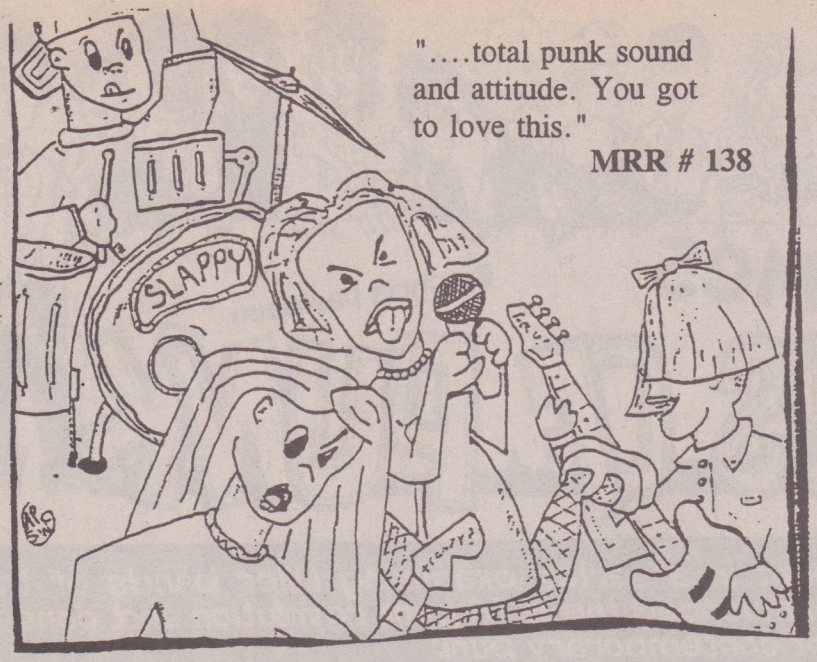

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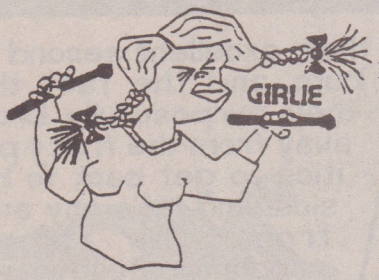

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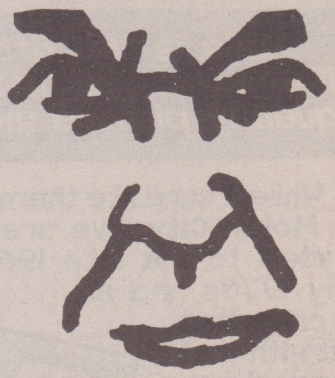

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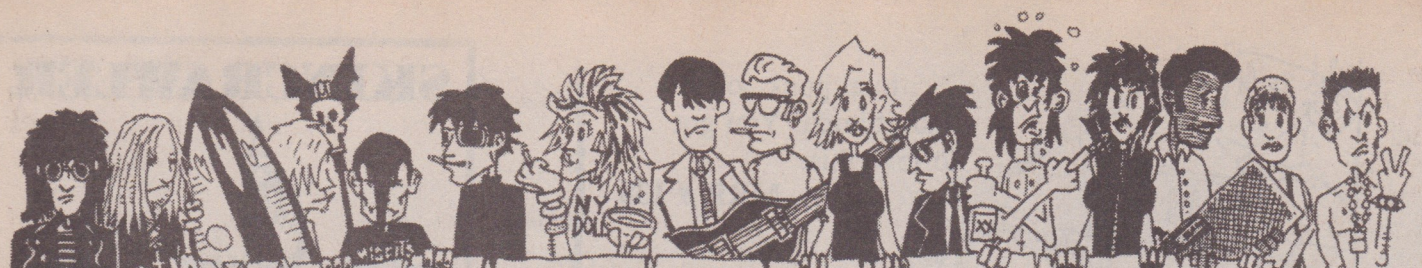


This month... The MC5

By Chris Davidson

PIONEERS OF PUNK

This is the fifth installment in a series examining killer bands of the 1960s and '70s that directly influenced the 1976 punk revolution and, consequently, planted the seeds of contemporary punk.

While I sure like them, for better or worse, the Motor City Five are inextricably married to the late 1960s/early 1970s and all the crap that went with that dreaded era.

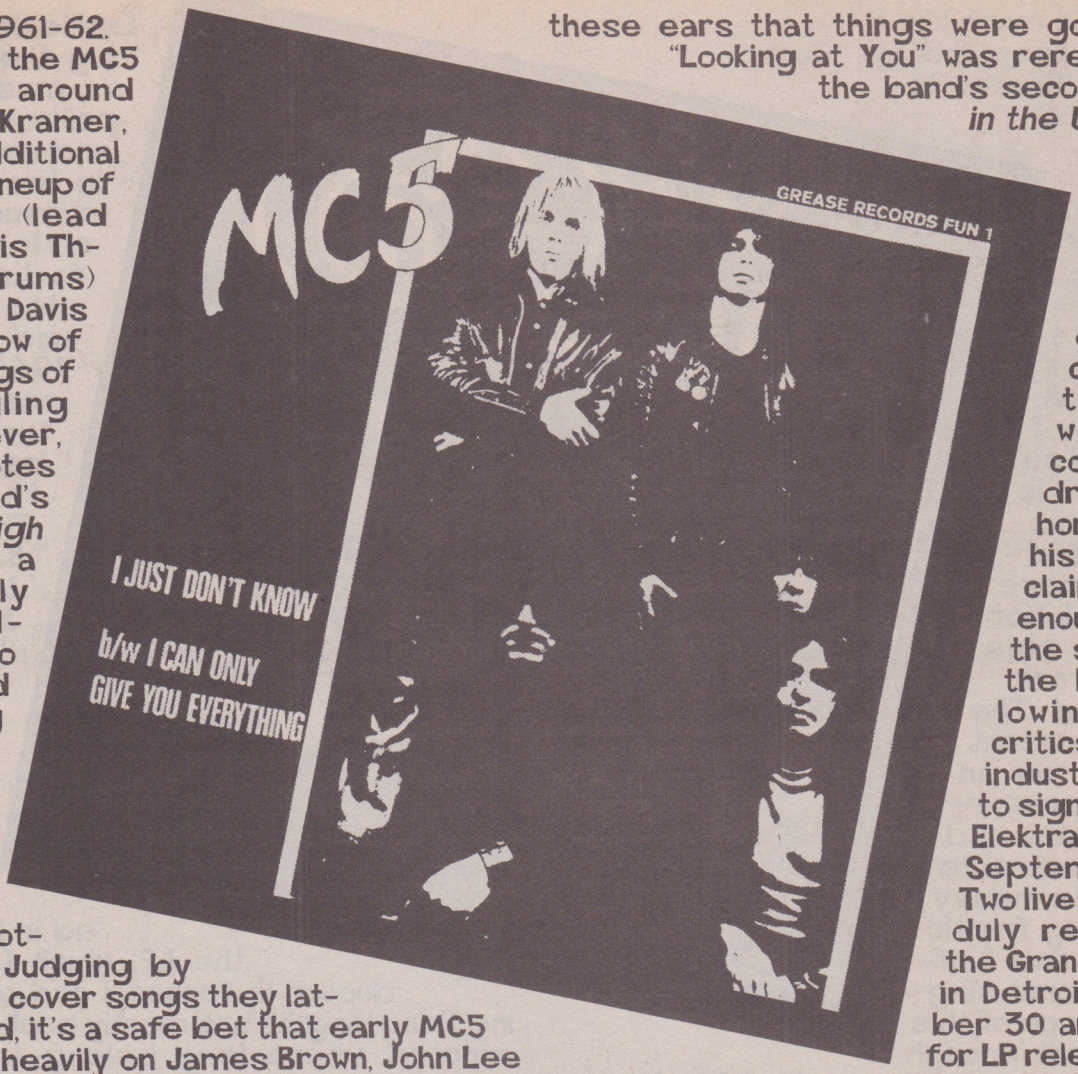
That's my biggest problem with overviewing their career. Every time I hear a pounding tune of the 5's, I'm reminded of the goofus revolutionary politics of early manager John Sinclair, the clothes straight out of a San Fran crash pad, and the avant-garde jazz influences that come a choker length away from the Jefferson Airsick. I'm actually horrified thinking about the MC5's past, and how such a cool rock-and-roll band could be so mixed up at times.

Let's agree, therefore, to make the most of what we're gonna see and hear by doing the following: Let's isolate the MC5's energetic power chording, their excellent second album, and the fact that they purposefully broke away from the fruity politics to get back to basics. And let's shy away from the hippie noodlings. Believe me, you'll like 'em more this way. For accuracy's sake, of course, I'll have to mention a few ugly cases of excess, but just skim those parts.

Detroit spawned some major rocking talent in the 1960s. But no group of musicians personified the city's industrial power like the MC5 not Mitch Rider, not Ted Nugent, not even the Stooges. The band's early history seems a bit hazy, but it appears that guitarists Fred "Sonic" Smith and Wayne Kramer met as early as junior high school, that'd

be around 1961-62.

By 1965, the MC5 had gelled around Smith and Kramer, with the additional and stable lineup of Rob Tyner (lead vocal), Dennis Thompson (drums) and Michael Davis (bass). I know of no recordings of this fledgling group. However, the liner notes to the band's third LP, *High Time*, show a cool early black-and-white photo of the band in matching ties and vests, looking every bit the tough bastards they undoubtedly were. Judging by some of the cover songs they later recorded, it's a safe bet that early MC5 gigs relied heavily on James Brown, John Lee Hooker, Sreamin' Jay Hawkins, and the like, for inspiration.



The MC5 recorded their first single in late 1966 on the local AMG label. I think "I Can Only Give You Everything"/"Just One of the Guys" stands as their finest recorded work. Both songs are tough and wild, showcasing their awesome, dual guitar barrage. Original copies aren't easy to find, but both songs are available on a slew of CD collections, more on which later.

After this 45, though, the direction of the MC5 changed. The band hooked up with John Sinclair in early 1967 and began weaving themes of free jazz and revolutionary politics into its already powerful R&B stew. Sinclair, a critic for the jazz magazine, *Downbeat*, became their manager. They became his vehicle of expression.

A second 45, "Borderline"/"Looking at You," was recorded in January, 1968, under the supervision of Sinclair and released on the Ann Arbor-based label, A-Square. Another heavy-duty coupling, this single shows the band steering toward the distortion and endless jamming of free-form jazz. The 5's punk instincts are certainly intact, but it's clear to these ears that things were going wrong. "Looking at You" was rerecorded on the band's second LP, *Back in the USA*.

I'm unsure how these 45s fared on Detroit's regional charts, but the MC5 were becoming a big draw in their home town. To his credit, Sinclair wrangled enough clout on the strength of the band's following of rock critics, fans and industry insiders to sign the MC5 to Elektra Records in September, 1968. Two live shows were duly recorded at the Grande Ballroom in Detroit on October 30 and 31, 1968, for LP release. And so it happened that *Kick Out The Jams* appeared in record shops in early 1969.

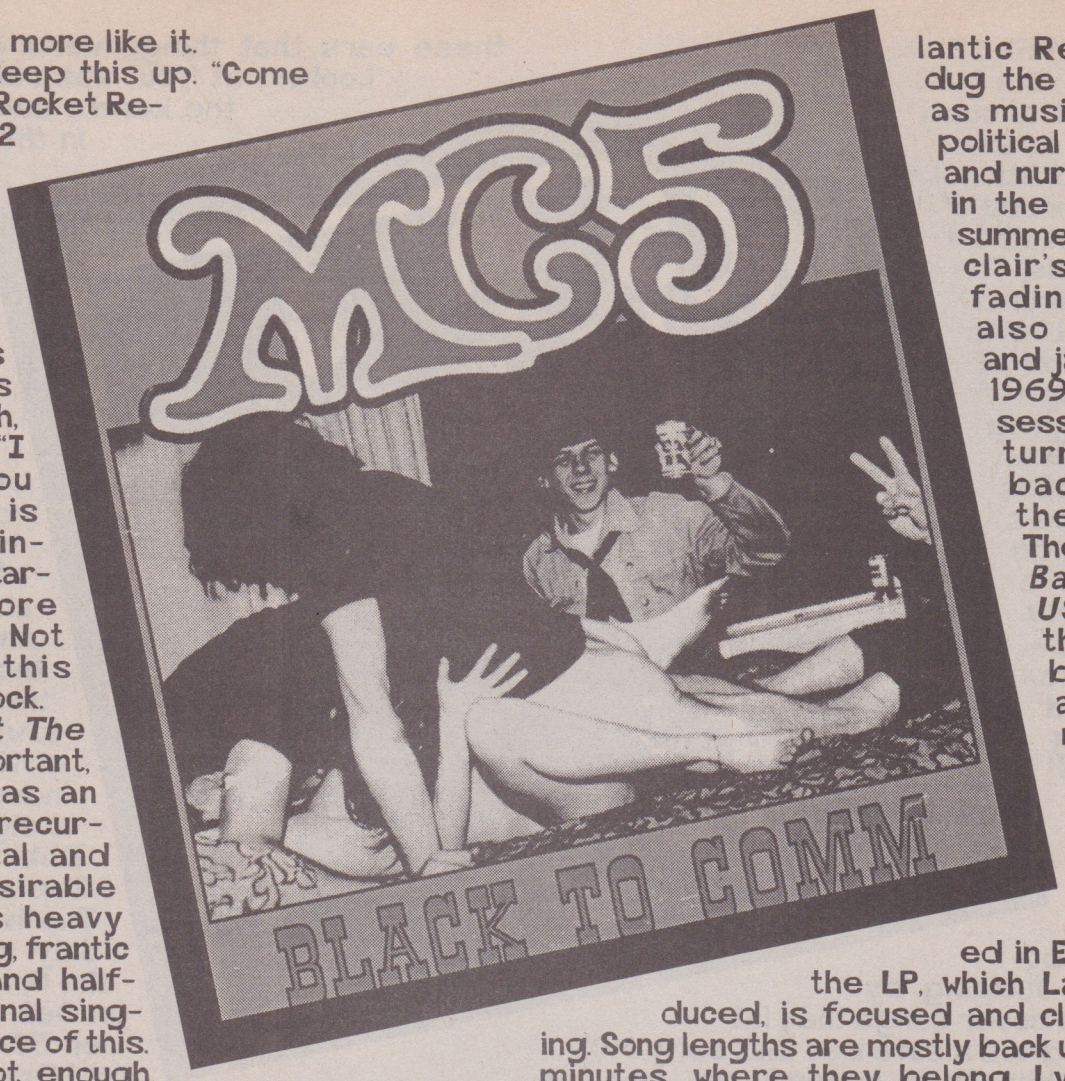
Some of you may not like this, but it's achingly clear to me that *Kick Out The Jams* is an overrated album of untold proportions. Before I dissect the music, let's focus on the utterly confused packaging and liner notes of the currently available CD, which mention muscle cars and high-powered rock-and-roll in the same breath as patchouli incense. It's real strange. The trappings of cool are there — pictures of DJs, local record charts. But what's with the rubbish about the revolution at hand?

Now, you're gazing in disbelief at this mess, awaiting the opening monologue by Brother John "Jesse" Crawford III, a Cleveland preacherman. And you're laughing aloud as he launches into the "Are you part of the problem or the solution?" rant. Then, the poorly recorded music begins.

It starts off bad. "Ramblin' Rose" is perhaps the worst-ever human vocal performance, Wayne Kramer the guilty party. Then, the title cut, which is notable (yet hardly listenable) for its controversial opening line: "Kick out the jams, motherfuckers!" Kick out my

speakers is more like it.

I can't keep this up. "Come Together," "Rocket Reducer No. 62 (Rama Lama Fa Fa Fa)," a re-recorded "Borderline," John Lee Hooker's "Motor City is Burning," blah, blah, blah. "I Want You Right Now" is six-plus minutes long. "Starship" is more than eight! Not much fun this revolution rock.



Kick Out The Jams is important, of course, as an historical precursor to metal and other undesirable sounds. Its heavy power-riffing, frantic drumming and half-shouted atonal singing is evidence of this. But that's not enough, in my opinion, to launch the LP into legendary status. To be fair, the songs are actually not bad they do, in fact, hold up much better in other recordings, particularly the two live CDs on Receiver Records, reviewed below. The environment simply taints the whole project.

Immediately after the live album sessions, on November 1, 1968, Sinclair formed the White Panther Party, a configuration of music writers, DJs, yahoos and, of course, the MC5, all dedicated to toppling society on its ear through rock-and-roll. A righteous enough goal, although the band was apparently straining to distance themselves from Sinclair's political bent.

More interesting than the music or the political rhetoric is the furor caused by the band's use of profanity on the album's title tune. Hudson's, a local department store, refused to stock the LP. In retaliation, the band took out ads in underground newspapers declaring, "Fuck Hudson's!" The store dropped all Elektra albums. And while the MC5 agreed to let Elektra censure the song on later pressings, the band was soon dumped.

Jon Landau scooped up the MC5 for Atlantic Records. He dug the band more as musicians than political spokesmen and nurtured them in the studio that summer. With Sinclair's influence fading (he was also arrested and jailed in July, 1969, for possession), Landau turned the 5 back toward their roots. The result was *Back in the USA*, by far the group's best album and a major milestone of rock-and-roll in a hopeless time period. Recorded in East Detroit, the LP, which Landau produced, is focused and clean-sounding. Song lengths are mostly back under three minutes, where they belong. Lyrics about America, fun and action abound. The band's lineup is unchanged, with the sporadic addition of Danny Jordan on keyboards. And Tyner's afro is high comedy, bigger than any man should be allowed to have.

Back in the USA opens with a faithful rendition of "Tutti-Frutti" and proceeds through 10 more taut winners. Some favorites are "Tonight," which finally shows the band's rock-and-roll heart (I know this because Tyner yells, "O.K. kids, it's rockin' time!" before the break. I am such a sucker for any song where the band counts off at the beginning or hollers something to each other mid-tune.

"Teenage Lust" is tuneful punk with good backup vocals, "Let Me Try" a touching slow one. "The American Ruse" is a political tirade over a good basic rocker. Again, notice the neat "Welcome back, Sonic!" callout before the solo. I can't complain about meshing politics with rock-and-roll this time. The song is too good. "Shakin' Street" is sung by guitarist Fred Smith. "Back in the USA" ends the album on another faithful note. The LP was a major flop upon its release in January, 1970, not even breaking the Hot 100.

By invitation of Mick Farren of the Pink

MC5 / BACK IN THE USA

Fairies, the MC5 traveled to England in the summer of 1970. There, they played a festival called Phun City with the Pink Fairies, Pretty Things, William Burroughs and others. As is the case with these supposedly classic gigs, the audience either went crazy or didn't respond at all, depending on whose story you listen to.

The MC5 returned to the states to record *High Time*, once again for Atlantic. Sadly, a cool cover showing a smashed alarm clock with the band's faces in it couldn't mask the band's bloating excesses. And despite its sonic power and heavy FM radio-ready sound, the songs sink under their own weight. Hell, they're all five, six and seven minutes long. *High Time* shows a definite Stones influence, but it's way too progressive for my taste, though it's obvious that the band was technically very accomplished at this point.

Primarily recorded in Detroit and self-produced by the band and an Atlantic staffer, the 5's pop instincts from *Back in the USA* are buried under *High Time*'s pseudo science-fiction themes, apocalyptic lyrics, and light dose of glam.

"Sister Anne" is a long, Stonesy thing recorded in London that devolves into sub-Yellow Submarine horns. "Baby Won't Ya" is another mid-period Stones cop. I swear, this whole album sounds like Southern rock. Maybe not all of it: "Skunk (Sonically Speaking)" is a long, diverse instrumental very close to a Chicago album track. Don't make me listen anymore.

As with the previous LP, the band had a major flop on its hands when *High Time* was released in July, 1971. They were nearing the end and would soon split up. First, however, the 5 returned to Europe, this time to Paris in February, 1972. They played a Wembley festival in August and talked about recording a new LP, "Live on Saturn" for Roulette Records, which never happened.

In late November of '72, the MC5 were back in Paris to record a TV show, when after two songs, they blew out their borrowed amps and a riot ensued, helped along by some bikers in attendance.

What was left of the MC5 (Tyner and Thompson had already quit by this point) went to England and recorded music for a film called "Gold" that was never made. Happily, the title cut survives. Then it was home for good.

According to Sinclair, the band played their final engagement on New Year's Day at Detroit's Grande Ballroom, the scene of their first album's recording. The next year, Smith, Davis and Thompson reformed for a few months, after which Kramer took the name for awhile. Talk about going out with a whimper instead of a bang.

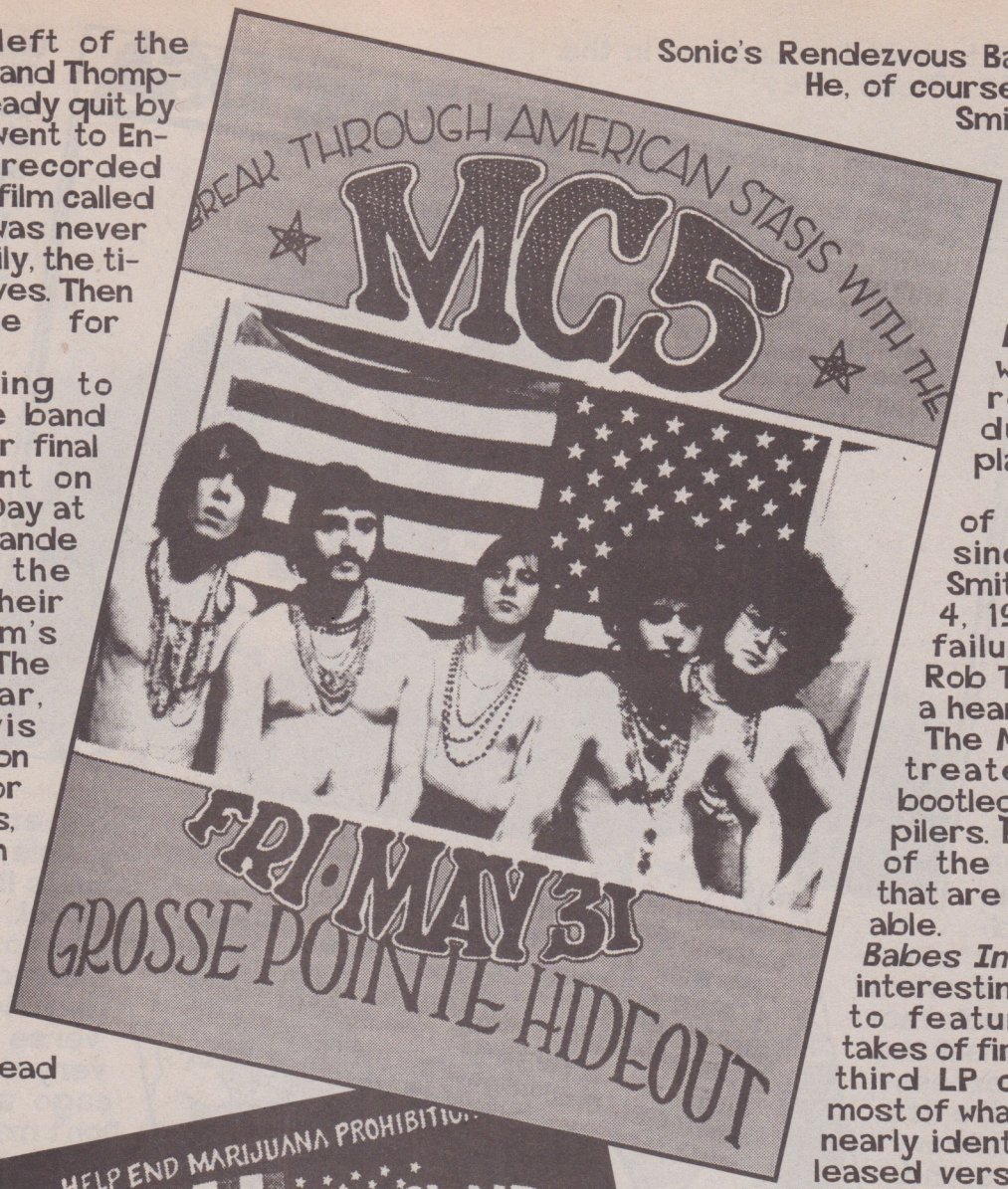
The MC5's solo years are not much to write home about. In the mid-'80s, Mick Farren and Wayne Kramer teamed up as the Deviants for an LP and an EP under their own names. Dennis Thompson worked with some ex-Stooges as New Order and New Race. Fred Smith led Sonic's Rendezvous Band in 1979-80. He, of course, married Patti Smith, who did not have to change her stationery, in 1980. The couple recorded the *Dream of Life* LP in 1988, which Smith cowrote, coproduced and played on.

Two members of the MC5 have since died: Fred Smith on November 4, 1994, of heart failure in Detroit, Rob Tyner in 1991 of a heart attack.

The MC5 have been treated kindly by bootleggers and compilers. Here are some of the CD collections that are currently available.

Babes In Arms is fairly interesting. It purports to feature alternate takes of first, second and third LP cuts, although most of what's featured is nearly identical to the released versions. "Kick Out The Jams" is the uncensored take off the first LP. "Shakin' Street," "The American Ruse," "Tutti-Frutti" and "Tonight" are rocking but sound mighty close to the second album. More differences crop up with "Skunk," "Poison," "Gotta Keep Movin'," "Sister Anne" and "Future/Now" off the third LP.

The worthwhile cuts could've been released on an EP. "Gold" is the rare unissued movie song recorded in London. It's a moody, understated tune with traces of Superfly-like funk. Then, four early singles cuts are trotted out with muddy sound. "I Can Only Give You Everything" and "Just One of the Guys" are from the first 45. "I Just Don't Know" is the 1966 cut featured on repressings of the first single. The original "Looking at You" is also here.



I'm amazed at a pair of CDs from the Receiver label of London. Both *Black to Comm* and *Looking at You* are killer live shows, exactly the way the band should have been captured on their first album, with good sound and performances. Better versions of nearly every song they cut legally are featured. No notes are included, but judging by Tyner's crowd comments, it appears at least one show was taken from the interim months between recording and releasing the first LP.

The *Power Trip* CD and 10-inch EP are new and valuable archival finds. Sinclair compiled the tapes, so the quality and liners are good. He's still waiving the radical shtick, though. Rejoice in the hilarity of reading his White Panther Statement and White Panther Party 10-point program. I say "rejoice" because the hippies who believed this overly reverent nonsense are now stockbrokers and sitcom writers. Get this one: "Free time and space for all humans dissolve all unnatural boundaries."

Sinclair is surely the logical choice for informed compiler. But what is he thinking by quoting Wayne Kramer, who says the band's stage show was directly inspired by Chuck Berry and Little Richard, and then featuring 18-plus minutes of tortuous horse manure like "I'm Mad Like Eldridge Cleaver" on the CD? I look like Beaver Cleaver, and sometimes I dress like June Cleaver, and I don't like this song.

The CD features "Looking at You," an instrumental version of the 1968 single cut. "I'm Mad Like Eldridge Cleaver" is from the Grande Ballroom just days before the first LP was recorded. "Black to Comm" is a late-1969 live version of the band's show closer. All unreleased, "The Pledge Song," "Head Sounds (part 2)" and "Power Trip" were taken from autumn, 1970, practice sessions for *High Time*. All are early metal instrumentals featuring the full band. "Power Trip" is an early version of "Skunk."

The final three CD cuts are from a low-budget Detroit festival called Dialogue '68 recorded in September of that year. Among the various underground weirdoes at Dialogue '68 was one Meatloaf (or maybe it was Meatball way back then). "I Put a Spell on You," "Born Under a Bad Sign" and "I Want You" are certainly not essential, despite the tempting possibility of hearing Mr. Loaf eating in the background.

The *Power Trip* EP features six songs, three of which are on the CD "I Want You," "Power Trip" and "The Pledge Song." The unreleased three, "Come Together," "I Believe to My Soul" and "Black to Comm," are additional Dialogue '68 live cuts.

Worth hunting down, the *Thunder Express* collection is a live-in-the-studio document recorded on one day in March, 1972, at Herouville Castle, France. There's good sound, too, considering the obscure source. The band, by the way, features a different bassist, Steve Moorehouse.

Skydog has done its typical slipshod job of packaging, with no notes and incorrect times. However, it's interesting to hear the band flailing about. Most of the songs you've heard: "Kick Out The Jams," "Ramblin' Rose" and "Motor City is Burning" from *Kick Out The Jams*. Also from the first album but rendered even worse is "Rocket Reducer No. 62 (Rama Lama Fa Fa Fa)," which is 10 minutes long. It's like all the band's excess guitar/drum riffing rolled into one tune. You could start it up, get burgers, come home and hear the final precious seconds.

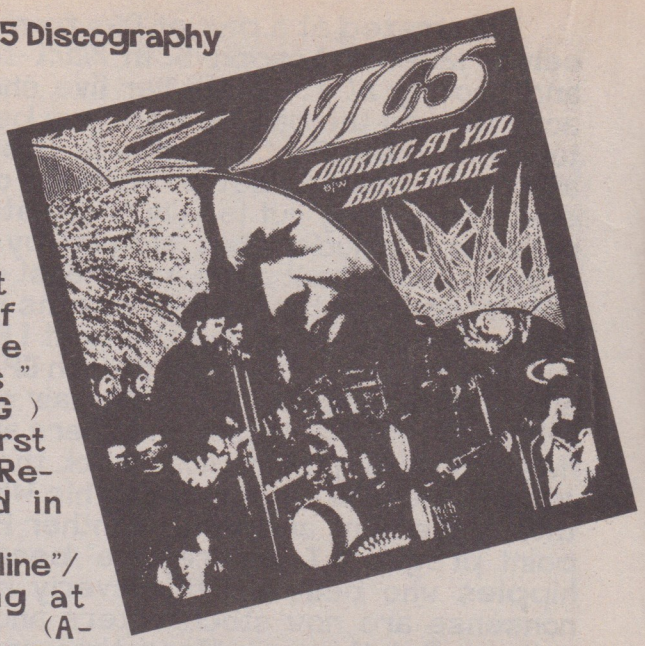
Most interesting are two unreleased songs: "Empty Heart" and "Thunder Express," a Chuck Berry-like rocker that's too long but easily the best thing on the collection. Tacked on to the CD's end are the "I Can Only Give You Everything" and "I Just Don't Know" 45 cuts.

The *Vintage Years* CD features the best sound available on the early 45s. You can clearly hear "I Just Don't Know" as the powerful and distorted cut it was meant to be. Likewise with the rest: "Just One of the Guys" sounds like early Who; "Looking at You" is a feedback frenzy. And "I Can Only Give You Everything" is an energetic punk workout the band never eclipsed.

Sadly, *Vintage Years* also contains a handful of barrel scrapings: The first album's "Borderline," which may be a demo but is nonetheless double-time improvisation at its worst. There's a hardly discernible "Kick Out The Jams," a live song called "Rock n' Roll Pips" by the Rob Tyner Band that is a laughable metal mess, and the instantly forgettable "Down at the Boogaloo," which is listed as the MC5 but sounds like another Tyner Band hilarity. Also, "19th Nervous Breakdown" is listed but not included on the CD.

A brand new EP, *The American Ruse*, recently reached stores on Sinclair's Total Energy/Alive label. It features six songs, five of which are about the best things available by the 5. Taken from a pre-production rehearsal tape for the second LP in July, 1969, "The American Ruse," "Tonight," "Tutti-Frutti," "The Human Being Lawnmower" and "Looking at You" all have great sound and performances. These versions were the best things on the *Babes in Arms* CD, proving again that *Back in the USA* contains the band's best material. The final song, "Black to Comm," is from the *Power Trip* CD.

The MC5 Discography



45s:

"I Can Only Give You Everything"/"Just One of the Guys" (AMG) 1966. First single. Recorded in Detroit.

"Borderline"/"Looking at You" (A-Square) 1968. Second single. Originally recorded in January, 1968, at United Sound Studio. Five hundred copies pressed. Picture sleeve.

"I Can Only Give You Everything"/"I Just Don't Know" (AMG) 1969. Repressing of the first single with a different 1966 flipside. Boots of this are available on Grease/AMG Records.

"Tonight"/"Looking at You" (Atlantic) 10/69.

"The American Ruse"/"Shakin' Street" (Atlantic) 3/70.

Original LPs:

Kick Out The Jams (Elektra) 1969.

Back In The USA (Atlantic) 1970. Reissued on CD by Rhino in 1992.

High Time (Atlantic) 1971. Reissued on CD by Rhino in 1992.

Ten-Inch EPs:

Power Trip (Alive) 1994. Compiled by John Sinclair. Three of the six songs are featured on the CD version.

The American Ruse (Total Energy/Alive) 1995. Another Sinclair project. Five of the six songs are *Back In the USA* rehearsals.

CD Collections:

Babes In Arms (Danceteria/ROIR) 1983. Alternate takes and early singles cuts. Lousy sound.

Black to Comm (Receiver) 1994. Live document with previously unwaxed songs like "Cold Sweat" and "Upper Egypt."

Looking at You (Receiver) 1994. Live document with previously unwaxed songs like "Fire of Love" and "It's a Man's World."

Power Trip (Alive) 1994. Compiled by John Sinclair. Features nine songs, including "Black to Comm." Great sound.

Thunder Express (Skydog) post-1991 Live-in-the-studio collection recorded one day in March, 1972, at Herouville Castle, France.

Vintage Years CD (NKVD) 1991. French mixed bag. Good sound on the early 45 cuts.

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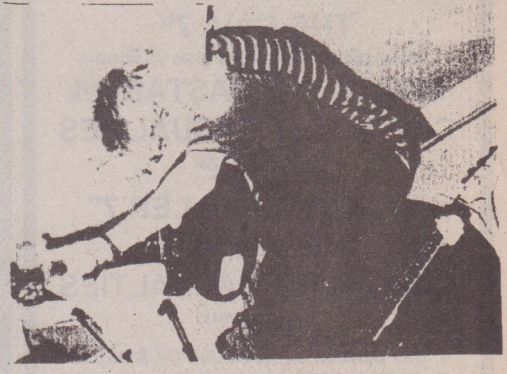

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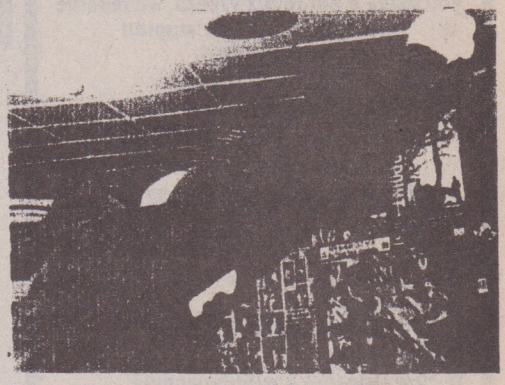

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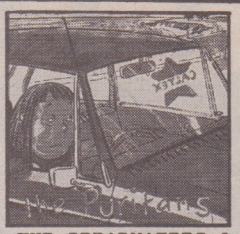
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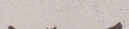

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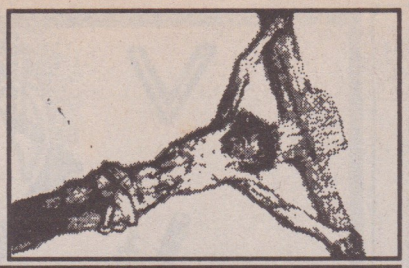

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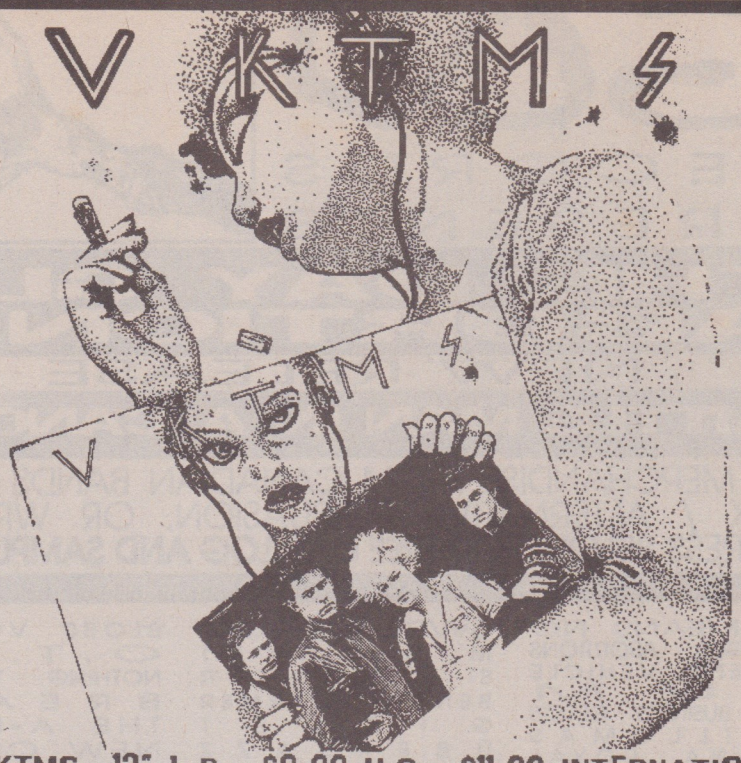

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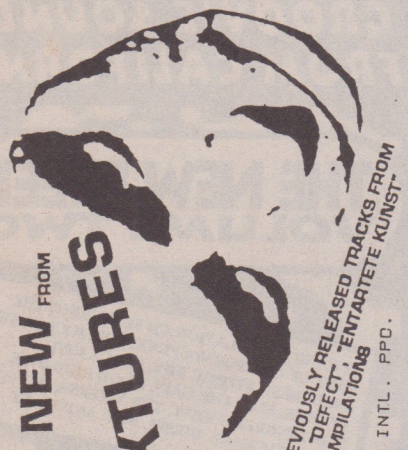

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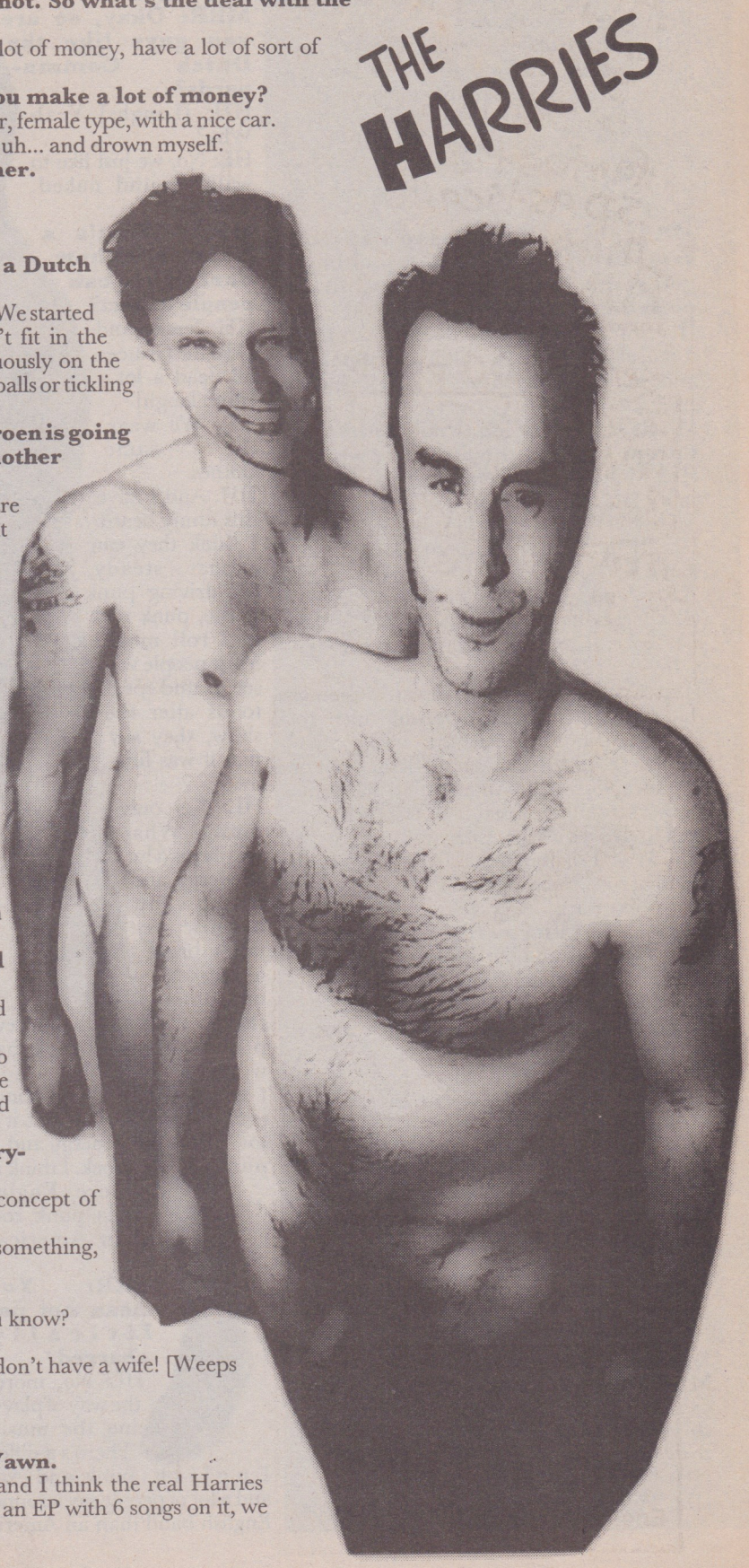
MRR: My first question is: What the fuck?
HH: Uh... uh... He thinks these are mostly... uh... mainly... uh...regarded on the fact that... uh... we're living in this multiracial society... and that the art and exhibition of this... aaehhooluua.
HL: [cracking up] You're looking like a politician!
HH: Is this a real question? I mean... Do we have to really answer to this?
MRR: I didn't know if you would have an answer or not. So what's the deal with the Harries?
HH: Well, we just wanna have... sell a lot of records, make a lot of money, have a lot of sort of groupies.
MRR: What kind of car are you going to buy when you make a lot of money?
HH: I don't have a driver's license but I will buy a nice chauffeur, female type, with a nice car.
HL: A macho guy, eh? I think I buy a little house, near the sea, uh... and drown myself.
MRR: The band is just you two, I don't see a drummer.
HH: Well, he's Indonesian and he's not allowed in this bar.
HL: [cracking up] We are South African!
HH: Didn't you see the sign?
MRR: [For readers who don't know, "apartheid" is a Dutch word.]
HH: It was my grandfather that invented it. It's a difficult thing. We started as the Harries with three young handsome guys. One didn't fit in the schedule anymore, so there were only two left. We're continuously on the lookout for a third Harrie. What are you doing, scratching your balls or tickling the balls of the dog?
MRR: The dog, yeah, I want to tickle its balls. Now, Jeroen is going to start playing guitar more, and you're looking for another bass player?
HH: Yeah. We've put out a leaflet or something, in which we are looking for a bass player. But then again, since it's quite difficult to find a good one, I mean, we ask a lot of the person that's coming to play in this band, because he has to have a lot of time, he has to play our songs, to fit in personally, and so the second option is if we find a guitarist who is more capable of playing the guitar in the Harries' way than our bass player is, then we will have another guitarist.
MRR: Is that a nice way of saying you hope you find a guitarist because you don't like the way he plays?
HL: You have to ask him.
MRR: Are you real hot to play guitar?
HL: Yeah. I wanna play, and I know for 100% that I'm the right guitarist. But the only problem is, if we don't find another bass player, then there is no guitarist. I think for the style of music we play I am a good bass player, and it's very difficult to find another one. So if it's impossible, then yeah.
HH: He thinks he's really good. That's what it all comes down to.
MRR: What about putting your bass parts on tape and then playing along with them in concert?
HL: And the drum parts on tape, and then we don't need anybody else. Nah.
HH: We're not good at those things. We only know how to handle these old instruments. We have a third person to handle all the technical equipment. His name is Menno, he's really good at those things. [Laughs]
MRR: How much money does he owe people? [Everyone laughs]
HH: We're not giving him any money, so that's the basic concept of keeping his friendship.
HL: We once thought about having drums on a machine or something, well, we thought about it...
HH: You did.
HL: But it's the same thing as having a wife from plastic, you know?
MRR: Yeah. So?
HL: [Laughs] Okay, you have a wife of plastic, but I don't. I don't have a wife! [Weeps openly]
HH: I have a baby doll.
HL: Sucking Sue!
MRR: So, how long's the band been around then? Yawn.
HH: Well, Harrie Lee (Jeroen) and I started in Spring '89, and I think the real Harries started in the '90s, with Werner on drums. Then we released an EP with 6 songs on it, we started doing real shows in Holland.



MRR: How many shows have you played as the Harries?
HH: I think we reached a total of 250-300, from 1990 until now we've played around 300 shows.
MRR: So what are you doing for a drummer right now?
HH: We have different drummers. We have a German guy playing drums, he's mainly doing the European tours we do. And we have a nice little Indonesian boy, who is not allowed in this bar, who is doing the occasional Dutch shows. From January next year we really want to start working with one steady drummer.
MRR: Are you planning to stay independent as a band? Are you looking to get some kind of contract, to be picked up by a company?
HL: Sure. 'Cause we tried for 5 years to do it ourself, and it's very difficult. I think it's impossible to do it yourself, so that's what we are gonna try now.
MRR: Are you going to concentrate in Europe or go to the States or what?
HH: Mainly we concentrate in Europe because Holland is in Europe. The market is nearby...
HL: By the way, Holland is a place in Amsterdam.
HH: ... and I think...
HL: [Cracking up] That's a "stupid American" joke. [Can't stop laughing] Near Germany!
HH: Ask Harlan of Rhythm Collision. I think the United States, it's too difficult to get in. I mean, in the labels and record companies. We're planning a tour in September or October '95, to go to America and play some shows, so we'll see what happens then.
MRR: Do you like Europe?
HH: Well, I'm used to it. I like it, but I have nothing to compare it with.
HL: Some parts.
MRR: What do you like about it?
HL: What I like about Europe? I like that there's a lot of different cultures in Europe, a lot of different money.
MRR: And all the cultures get along so well.
HL: At least we have a culture here.
MRR: Where is music at in Europe right now?
HH: I think the music scene in Europe is mainly dominated by the big American companies. So it's a reflection of the American market. I think in our line of music it's going pretty well. But it's mainly dominated by American bands.
MRR: What kind of music is big in Europe right now?
HH: Techno.
HL: House music, techno.
MRR: When people come to your concerts and say, "We don't want to hear this, we want to hear...", what are they shouting out?
HH: They always shout for us.
HL: "Pull your pants down!" It's always the same. And I always do it!
HH: But only recently, since he found out he had a bigger willie than he thought.
HL: Bigger than you, bastard.
HH: Well, it was cold, and I had you sitting right next to me.
MRR: Okay, so are you guys like the Dutch Communards?
HH: [Laughs] Yeah. Why?
HL: No, we just like to walk around naked. That's all.
MRR: What's a Harries show like? What can people expect?
HH: Jeroen and I like the Grateful dead a lot. [Both laugh]
HL: We wear the same clothes.
HH: And I have this funny beard. I think they can expect steady, fast-driving punk music, punk rock and roll music. Most people who see us and speak to us after the show, they say that it was funny.
HL: Not only funny. What we play is a lot of energy, and it's also fun because we don't bring a message or something. I think every punk rock band who's not a no-future band brings a lot of fun. But it's a lot of energy and it's punk rock. I think it's more English style punk rock than American style.
MRR: You mean not politically charged?
HL: No, more the way of playing the music. There's a difference between English punk and American punk, and a lot of people say it sounds more like an English band than an American band. But we are a Dutch band.
HH: European. What I would want to point out is, it's not that we're being funny or try to be funny, but it's — I don't know how to say it in English [goes into Dutch and says:] it's more disarming. We have fun playing, and a lot of bands try to put on an image, and that's not something we have, that we try to present an image. But it's just being ourselves. It's not a humorous act, but it's nice to see and it's good to hear.
MRR: On your tour last spring you went to 9 countries. Were you received better in some countries than in others?
HH: I think Italy was the best country for us. Even though we thought they would go more for the American style hardcore music, they liked it a lot. I think it's also because, when the people go out they want to enjoy themselves, and not sit around and drink only and moan about that everything is rotten in life. I think that we stick pretty well to that same idea with our band.
HL: I think Germany was good too. The only problem is that we are always unlucky. Really.
MRR: What do you mean?
HL: Unlucky sometimes with women [laughs]. Some people are organizing gigs and then suddenly, Yeah, No, There's something wrong. And then the guitar amp falls down, the van breaks down, whatever. Everything goes wrong. But that's also very funny.
MRR: Who organizes your gigs for you?
HH: Well, we have contacts in most European countries, and those people organize the shows in their country for us. And we do ourself the coordination of the whole tour.
HL: You do.
HH: I do, okay.
MRR: How were you able to make contacts in other countries?
HH: I think it's the usual thing. You have correspondence with different people, and then you get in touch with someone who says, well, I like your kind of music, I want to organize some shows. Besides that, the first tour we did, we did with an American band, Rhythm Collision from Agoura, California, and they had a lot of contacts too, so we more or less combined forces and for each country picked out the best contacts — at least we thought — and we made a tour.
MRR: So there is a pretty active underground scene here?
HH: In Italy and also in Germany, because it's a huge country, the underground scene is also big. It's getting less. In Holland, it's a small country, so the underground scene is also small. It's also divided. When there's an underground record lable, they can only sell about 200 copies of something, but in Germany at the same level they can do it for 2000. The profit is more, so they can take a lot more money to record another band, so

that way they can make the scene stronger.

MRR: Last year you did 2 tours with American bands, the California band and Broken Toys. How did Broken Toys work?

HH: It was more the Broken Tour. Not because of the Broken Toys. The tour they did was one week. They played in Germany and then we were supposed to do a co-headlining tour for about three weeks through the rest of Europe, but they had a lot of difficulties in the first week. Shows being cancelled; hardly any shows. Then they came to Holland and we started for the rest of Europe. The UK shows we did were pretty bad, and the French shows were cancelled, and then there was this really hot weather. Very hot. But for me and also for Jeroen the most amazing thing is that it was a lot of fun doing that tour. It was more fun than doing the tour we did with Rhythm Collision because these guys are lovely.

MRR: What made it fun?

HH: It clicked. It had click. I don't know, I think those guys are... I don't know, it's too emotional for me to... I miss them.

MRR: Do you see yourself continuing in this type of music? Do you feel that new directions are presenting themselves to you?

HL: We're looking for a New Age kind of style of music. New Age-Sphinx.

HH: But that's more for the future. In the last three years Harry Lee and I have made a lot of grunge hits for Nirvana and Pearl Jam, and I think it's time we're gonna play them ourself now. And conquer the world.

MRR: In other words, no.

HH: No. I think it's changing. I mean, a person changes, so the music changes, too. But I don't think the style is gonna have some big change.

MRR: What do you yourselves listen to, besides yourselves?

HL: A lot of bands. [Laughs] Beside ourselves. [Starts singing] Beside ourselves! A lot of things, a lot of bands.

HH: A lot of the American bands. Even though I think our music is quite British and European, it appears to me that we listen a lot to American bands, the newer bands.

MRR: Do you just listen to the kind of music you play, or do you listen to other things, too?

HL: I listen to classical music, I listen to jazz. I listen to everything I like. I like a lot. I think there's a lot of music I never heard before in my life, and I will love a lot of other music, but I still don't know all the music, so I'm interested in all kinds of music.

HH: I listen a lot to Chinese music during my meditation sessions. No, it's true, really. Stop laughing!

MRR: Can you hum one of these Chinese songs?

HH: Dee de de dee de de dee de de dee...

HL: It's a new kind of Harries song, I think. He wrote it last week.

MRR: Where do you get the inspiration for your music?

HH: Do you mean for lyrics or just music?

MRR: Whatever.

HH: We have different ways of writing songs. I take the guitar and I bang one chord, and then the beginning of the vocal part starts. Not really the words, but how the vocals go. Then I come to the rest of the chords, and I have a song.

MRR: [To HL] How do you write?

HL: I take a paper and a pen. What the fuck, you take a guitar and you write a song, that's all! It comes out of your heart.

HH: Yeah! After that, if I have the melody and the vocals, and the chords for the guitar, I call a good friend of mine, he's living in Arnhem... [Voice in background: "You don't have any friends!"] HL: I think everybody has the same kind of thing when writing a song. You take a guitar or whatever, and something is coming up in your mind, and then you have to find some words to finish the song. Well, Harrie is a little bit younger than me, he needs some help to write it. [HH laughs]

MRR: You wrote a song called "Lyrics, I Hate It". How do you deal with the duality within yourself?

HL: Oh, I'm completely a duality. I'm totally yin and totally yang. So, I think I can write very good songs and very bad songs.

MRR: So why don't you?

HL: I always write bad songs! [Laughs] In Bed With Jeroen. [In Dutch] Laughing With Lee. [Both crack up]

MRR: A while ago I saw you slapping your roadie in the head. Is this a European custom?

HH: Well, he's a very ugly child. It's a very complicated story; I don't think the American readers will be interested in it.

MRR: This is exactly the kind of stuff they're interested in.

HH: In Holland for about the last 10 years we only see American programs on how to raise up your kids. And since I'm 25 years old I started when I was 15, when my adolescence period started. So that's the only way I know how to teach people the good things in life. And he needs to be taught a lot. So he gets smacked a lot.

HL: You know the story about the singer of Guns and Roses? Who was screwed when he was 14, by his Dad? Well, ask Harrie Harrie, maybe some frustrations. [Laughs]

HH: Sick joke.

MRR: So, what happens if it's 5 years from now, there's still no drummer, still no contracts, do you see this still going on?

HH: In 5 years I will be taking Tai Chi lessons in China and Jeroen is growing a long beard and giving lessons in how to read Tarot cards.

MRR: Really?

HL: No! I don't know, I think you ask something about our music. Maybe we still play in the same band in 5 years, but then we have to be a big band...

HH: A big band!

HL: ... and otherwise we quit, because I'm playing music for 15 years now in a punk rock scene and I don't wanna do it on this level for 5 years longer.

MRR: Do you see yourselves working in a studio, or, if you couldn't play live, would the whole thing fall apart?

HH: Playing live is the most essential thing of being in a band. I think it's more the release of all the energy you want to get rid of. You have a chance of meeting nice young girls, and drink for free, and see a lot of the countries.

HL: I don't like young girls. I like little Indian boys! [Laughs] No, no, no, he's right. I also like to play live, but there's also another kind of touring, and that's not so very funny, I think. It's very hectic, and you get very tired if you're not good prepared, and you're getting sick and all kinds of things. So that's also a reason why I don't see us doing the same thing in 5 years if it's still going on like this. And this is my Mother, sitting there, "Come home, Jeroen, potatoes are ready!"

The Harries/ PO Box 1085/ 6801 BB Arnhem/ Holland

YOUR IDEAS ARE REJECTED
YOUR VIEWS ARE REJECTED
YOUR LIFE IS REJECTED

IT'S 40 BELOW AND I DON'T GIVE A FUCK..." WELCOME TO WINTER IN MINNEAPOLIS. TO BREAK THE MONOTONY I'VE INVITED A CONTROVERSIAL LOCAL BAND OVER FOR AN INTERVIEW. AFTER DISROBING SEVERAL LAYERS OF OLIVE-DRAB CLOTHING THEY SAUNTER INTO MY TWO ROOM APARTMENT WITH A CASE OF MONROE, WISCONSIN'S BEST, HUBER BOCK. BANANAHEAD (BASS PLAYER) IS WEARING A T-SHIRT W/ A NORWEGIAN FLAG HARPOONED THRU A WHALE; UNDERNEATH IT SAYS "IF WE HAD DOLPHINS WE'D KILL THEM TOO." HE LOOKS CHEERFUL. NULL SETT (GUITARIST/ SCAPEGOAT) ADORNS A SOILED GREY SLEEVELESS THAT SAYS "SERVICE DEPARTMENT" OVER HIS HEART. HE LOOKS SLIGHTLY ANNOYED. WHAT A COUPLE OF FRICKIN' REJECTS. INTERVIEWED 12/12/94 BY SHERMAN W.

MRR: SO, NO DRUMMER AGAIN? LET'S START THERE. HAVE YOU HAD MORE DRUMMERS THAN SPINAL TAP? AND HAVE ANY OF THEM SPONTANEOUSLY COMBUSTED?

B: SINCE I'VE BEEN WITH THE BAND WE'VE HAD... (STARTS LISTING NAMES)

N: WE'RE DEAD EVEN WITH SPINAL TAP!

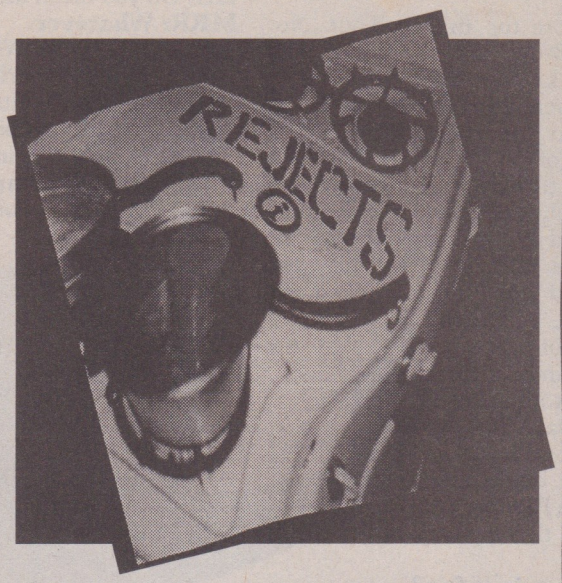
B: FOUR I'VE PLAYED WITH, PLUS ONE BEFORE THAT.

N: YEAH, THAT FIRST ONE AND ONE NAMED COWHEAD YOU CAN COUNT AS VICTIMS OF SPONTANEOUS COMBUSTION. THEY BOTH DISAPPEARED ONE DAY AND WE NEVER SAW THEM AGAIN. IT'S FUNNY YOU MENTION SPINAL TAP CUZ I GOT A STORY THAT GOES WITH THIS.

MRR: OK.

N: WHEN I WAS FIRST TRYING TO START THIS BAND, LIKE 2-3 YEARS AGO, I SAW THIS FLYER. IT SAID I WANNA START A PUNK BAND. I CAN'T PLAY ANY INSTRUMENTS SO I'LL JUST SING LAUGHTER) WELL, I WASN'T EXACTLY INTERESTED IN HAVING A NON INSTRUMENT FRONTMAN... BUT AT THE TIME, THERE WASN'T ANYBODY IN MINNEAPOLIS THAT WAS EVEN INTERESTED IN FORMING A PUNK ROCK BAND. IT JUST WASN'T HIP. SO I INVITED THE GUY OVER. IT TURNS OUT THAT HE HAD JUST DISCOVERED PUNK IN FRICKIN' 1992, OR WHATEVER, FROM THE MAINSTREAM MEDIA. ALL HE KNEW ABOUT WAS LIKE THE CLASH AND Y'KNOW...

EVERYBODY: RIGHT. REALLY OBSCURE (MORE LAUGHTER). HE WAS TOTALLY CLUELESS. WHICH- DON'T GET ME WRONG- IS NOT ALWAYS BAD. CUZ IF THEY'RE CLUELESS YOU CAN MOLD THEM AND MANIPULATE THEM TO YOUR LIKING! ANYWAY, HE SAYS TO ME "I WANT THIS BAND TO BE KINDA LIKE A PUNK SPINAL TAP" (EVERYBODY'S GIGGLING; NULL IS STILL KEEPING A STRAIGHT FACE) I STARED AT HIM FOR A SECOND, AND ALL I COULD THINK TO SAY WAS "EVERY FUCKIN' PUNK BAND I'VE EVER MET IS KINDA LIKE SPINAL TAP" (FINALLY CRACKS A SMILE) AS ARE WE.



MRR: "REJECTS" IS A BEAUTIFUL AND FITTING NAME, BUT IT AMAZES ME TO THINK ITS NEVER BEEN USED BEFORE.

B: IT'S PURELY OVERSIGHT.

N: I DON'T CARE WHO'S USED IT OR HADN'T USED IT. WE'RE THE ULTIMATE BAND THAT DESERVES THE NAME REJECTS. WE LIVE UP TO THE NAME-WE LIVE IT. IT'S NOT JUST A NAME, IT'S A WAY OF LIFE. THANK YOU AND GOOD NIGHT.

MRR: YOUR FAVORITE BAND, DINK, RECENTLY HAD THEIR NAME STOLEN BY A CORPORATE BAND; IF THAT HAPPENS TO YOU, WILL YOU TAKE THEM TO COURT?

B: NO, WE'LL HUNT THEM DOWN.

N: I'LL FUCKIN' PUNCH THEM IN THE NOSE, LIKE THAT OTHER GUY I DIDN'T LIKE.

MRR: THAT'S RIGHT, NULL GOT IN A FIGHT AT FERNANDO'S.

B: THERE WAS ANOTHER ONE A COUPLE OF WEEKS AGO.

N: IT WAS AT A DIFFERENT PLACE... BUT WE CAN TALK ABOUT FERNANDO'S IF YOU WANT.

MRR: WHY WOULD YOU GUYS WANNA PLAY AT FERNANDO'S? ISN'T IT LIKE A WINO BAR THAT EVERYONE TRIES TO AVOID?

B: I DON'T. I'M DONE WITH THAT.

N: NO, WAIT. THAT WAS THE WHOLE POINT. WE WANTED TO PLAY AT THE STINKIEST DIVE IN TOWN. AND WE DID.

B: TWENTY-FIVE PEOPLE SHOWED, THAT'S NOT TOO SHABBY AS FAR AS I'M CONCERNED.

N: YEAH. THE FIRST TIME THERE WAS A FIGHT. THE SECOND TIME, WE PLAYED WITH DIRT POOR AND RIP SNORTER, TWENTY-FIVE REJECTS CAME TO SEE THE REJECTS. THAT'S A BETTER DRAW THAN SOME HOITY TOITY BANDS THAT TRIED PLAYIN' THERE.

MRR: HAVE YOU HAD ANY RECENT SHOWS YOU WANNA TALK ABOUT?

N: NO, WE'VE BEEN RECORDING SOME SHIT FOR A SPLIT 7".

MRR: WITH WHO?

N: THE QUINCY PUNX, BUT I DON'T WANT THIS TO TURN INTO A COMMERCIAL, SO THAT'S ALL I'M GONNA SAY.

MRR: BANANAHEAD YOU DON'T LOOK LIKE YOU HAVE BANANAS ON YOUR HEAD ANYMORE; THIS IS MORE OF A WINGHEAD LOOK.

B: IT'S LIKE THIS SEE. THE HAIR IS TEMPORARY ANYWAY. (STARTS TALKING IN A FUNNY VOICE) SIX WEEKS WITH THE SAME HAIR AND I GET BORED. SO YOU WANT TO TRY SOMETHING NEW. ONE WEEK ITS DAFFODIL, THE NEXT IT'S FUSIAPLUM. (LAUGHTER)

N: HE'S OUR FASHION PLATE... AND I'M THE STRONG/SILENT ONE. (LAUGHTER)

MRR: ACTUALLY YOU LOOK LIKE YOU WORK AT A GAS STATION TONIGHT.

N: THANK YOU. BUT I'M AN ART-FAG BY TRADE.

MRR: HOW WAS YOUR EXPERIENCE RECORDING YOUR 14 SONG DEMO?

B: OK.
N: HEY! I JUST REMEMBERED WE DID A GIG LAST MONTH. WE ACTUALLY GOT A GIG AT A LEGITIMATE CLUB, THE SHLEPTOWN BAR, IN THE HIP PART OF TOWN WHERE ALL THE PEOPLE WITH DREADLOCKS LIVE. WAIT, WE DON'T WANT TO BE THAT NEGATIVE. CUT THAT PART OUT. (LAUGHTER) THERE WAS A HUGE GLOB OF PEOPLE... (I MENTION THAT SOMEONE FROM AN ULTRA-FAMOUS BAND CAME TO SEE THE REJECTS)... OH, I DON'T GIVE A SHIT ABOUT THAT. BUT ALL THE FREAKS CAME CRAWLING OUT OF THE WOODWORK. I FIND THAT PROMISING. WE DON'T JUST GET ALL THE PEOPLE WITH LEATHER JACKETS OR ANARCHY PATCHES. WE GET A WIDE CROSS SECTION OF...OF...
B: MUTANTS.
N: WE GET GEEKS WITH THICK GLASSES. YOU CAN TELL THEY DYED THEIR HAIR JUST THAT NIGHT FOR THE SHOW. WE GET WINOS STUMBLING IN OFF THE STREET. WE GET OLD GEEZERS THAT HAVEN'T BEEN TO A PUNKROCK SHOW IN 15 YEARS.
B: REMEMBER THAT GUY AT THE 24 BAR.
N: EXACTLY. HERE WAS THIS FORTY YEAR OLD, BALD GUY YELLING AT US, TRYING TO GRAB THE MIC. HE WAS TOTALLY OUT OF CONTROL! ANYWAY, AT THE UPTOWN PEOPLE THEY WERE THROWING MUSHROOMS AT US. I DON'T KNOW WHY, BUT IT WAS EXCITING.
(WE ALL HAD TO PISS, SO WE TOOK INTERMISSION. BANANA SAW MY RECORD OF GERMAN BEER SONG MARCHES AND HAD TO LISTEN TO IT.)
MRR: SO, CAN WE GET PERSONAL HERE? DID THE ENVIRONMENT YOU GREW UP IN HAVE ANY IMPACT ON YOUR MUSIC.
N: THIS FAT DORK ONCE BERATED ME ON HOW HE'S MORE PUNK CUZ HE CAME FROM THE CITY AND I CAME FROM A HICK TOWN. IT AIN'T HARD BEING A PUNK IN A BIG CITY LIKE MINNEAPOLIS.
B: EVERYBODY'S DOIN' IT.
N: YOU GROW UP HERE, IN HIGH SCHOOL YOU GOT YOUR PREPPY CLIQUE, YOUR JOCK CLIQUE, YOUR PUNK CLIQUE. WHAT IS THE FUCKING DIFFERENCE? THEY HAD IT FUCKIN' EASY GROWIN' UP IN A CITY. IF YOU LIVED IN A FUCKIN' REDNECK TOWN LIKE BANANA AND ME, THAT'S WHERE STRANGERS THROW BOTTLES OUT OF THEIR CAR AT YOU CUZ THEY DON'T LIKE YOUR HAIRCUT.
B: YOU GET CALLED FAGGOT EVERY SINGLE DAY OF YOUR LIFE.
N: I'M GOING TO MAKE A PREDICTION HERE. FOR THE NEXT TEN YEARS THE REALLY RAW-ASS PUNK BANDS ARE GOING TO BE COMING OUT OF PLACES LIKE SIOUX FALLS, IOWA, AKRON, OHIO, GAINESVILLE, FLORIDA...
B: GAILSBURG, ILLINOIS!
N: ...AND WHAT'S COMING OUT OF MINNEAPOLIS, SAN FRANCISCO, PEOPLE WHO GREW UP THERE? WIMPY POP. STUFF THAT PRETENDS TO BE RADICAL OR PROGRESSIVE BUT IS REALLY MTV MATERIAL. COLLEGE-ROCK.
B: WHAT WAS THE QUESTION?
MRR: WHERE DID YOU GROW UP?
B: I WAS BORN IN A SMALL TOWN.
N: OH NO! I THINK HE'S ABOUT TO BREAK INTO A JOHN COUGAR SONG.
B: THEN MY FAMILY MOVED TO ATLANTA, WHICH WAS GREAT. THEN WE MOVED BACK TO A SMALL TOWN, AND ALL THE SHIT STARTED AGAIN. NOT FITTING IN ANYWHERE. I WAS THE ONLY PUNK IN MY FUCKIN' HIGH SCHOOL, ETC. PUNKROCK WAS THE ONLY WAY TO GET THE AGGRESSION OUT. IT'S EITHER YOU PLAY YOUR MUSIC AS HARD AND FAST AS YOU CAN.
N: YEAH. YEAH. HARD, FAST. (BEAVIS IMPRESSION)
B: OR YOU KILL YOUR PARENTS. ONE'S GONNA KEEP YOU OUT OF PRISON AND THE OTHER'S NOT.
MRR: WHY ARE YOU CLOSING THE CURTAINS?
N: WE'RE BEING FOLLOWED.
B: I WANNA TAKE MY CLOTHES OFF. C'MON, SHERM, YOU'RE GONNA JOIN IN. OR ARE YOU SQUEAMISH ABOUT NUDITY? CATHOLIC UPBRINGING?
MRR: JUST TO ANNOY EVERYONE, WHAT ARE YOUR INFLUENCES?
N: I ONCE SAW THIS MOVIE WHERE THIS WOMEN CAME OUT AND GOT ON AN OPERATING TABLE AND SPREAD HER LEGS. THEN A DONKEY CAME INTO THE ROOM, AND HE TOOK A LIKING TO THIS LADY. AND BEFORE YOU KNEW IT THERE WAS THIS FROTHY FOAM ALL OVER THE LADY, THE DONKEY, THE OPERATING TABLE, EVERYWHERE. I WAS VERY MOVED BY THAT.
B: I CAN'T TOP THAT.
MRR: BUT, SERIOUSLY. I KNOW YOU GUYS ARE REALLY INTO BLACK FLAG. I HAVE THIS ARTICLE HERE WHERE GREG GINN CALLS IT AN "EXPERIMENTAL BAND"... BUT YOU GUYS SEEM TO DISRESPECT "EXPERIMENTAL MUSIC". HOW DO YOU EXPLAIN THAT?
N: WELL, SOME WISE-GUY ONCE SAID EVERYTHING IN THE UNIVERSE IS RELATIVE, AND I TEND TO AGREE. Y'KNOW WHAT I'M GETTING AT? COMPARED TO THE FM ARENA-ROCK THAT PREDOMINATED IN THOSE DAYS, BLACK FLAG WAS REALLY EXPERIMENTAL. NOW, COMPARE THEM TO A BAND, FOR EXAMPLE, THAT HANGS THEIR INSTRUMENTS FROM THE CEILING AND THROWS GOLF BALLS AT THEM. THEN BLACK FLAG WASN'T VERY EXPERIMENTAL.
MRR: SO IS THERE GOING TO BE ANYTHING NEW ON THE NEXT DEMO?
B: YEAH, ALL NEW SET LIST! THE NEW SONGS NULL SETTS SHOWN ME ARE VERY ROCKABILLY.
N: THRASHABILLY. I'M A STYLE FASCIST. YOU GOTTA HAVE A STYLE. ANYBODY CAN LEARN SOME CHORDS, THAT'S BEEN PROVEN. BUT THAT DON'T MAKE IT INTERESTING. IF YOU DON'T KNOW WHAT STYLE YOU ARE, DON'T EVEN FUCKIN' BOTHER. WE'RE THRASHABILLY. THAT'S OURS. NO ONE HAS EVER DONE THAT BEFORE. WE CAME UP WITH THAT. MY VISION IS THIS. YOU SHOULD KNOW WHAT STYLE YOUR GONNA BE BEFORE YOU EVEN FORM A BAND. YOU SHOULD KNOW EXACTLY WHAT IT'S SUPPOSED TO SOUND LIKE, LOOK LIKE, FEEL LIKE. WHEN YOU START YOU'RE NOT EVEN CLOSE. YOU CAN'T DO ANYTHING RIGHT. THE WHOLE POINT OF THE BANDS EXISTENCE IS TO STRIVE FOR THAT VISION. AND YEARS DOWN THE ROAD, IF YOU EVER REACH YOUR VISION, THEN YOU BECOME ONE OF THE GREATEST BANDS THAT EVER LIVED.
B: AND YOU SPONTANEOUSLY COMBUST!
N: OR YOU CHOKE ON YOUR OWN PUKE AND BECOME ROCK LEGENDS.
MRR: ANY LAST COMMENTS?
N: YEAH, MAAAN. CAN I BUM A DIME? CAN I GET IN TO THE SHOW FOR FREE? I JUST HITCHHIKED FROM BALTIMORE, MAAAN. CAN I GET A FREE CUP? CAN I GET EVERYTHING FOR FREE, MAAAN? C'MON, MAAAN...
REJECTS/ PO BOX 50384/ MINNEAPOLIS, MN 55405.

YOUR PROPOSAL IS REJECTED YOU WILL ALWAYS BE REJECTED

On January 8, 1935 Elvis Aron Presley and his still-born brother were born in Tupelo, Mississippi. Elvis they made the King, his brother they put in a shoe box till they could bury him the next morning. Sixty years later, the same day, I interviewed Tina Age 13. If you haven't heard of them here's a primer. They're beautiful, they're ugly and they're not half assed about either. After being together for only two years they've put out three exquisite singles, toured the West, played Altamont '94 and are about to release a full length LP/CD. They also tear my fucking head off. When I see Tina I don't feel like sitting in the john waiting for the next bowel movement in dispair at the amount of time people waste on mediocre music. I feel like I've found something. What is it that does it for them? The films of John Cassavetes? Husker Dü's *Zen Arcade* Album? Art? The horrors of existence? Star fish? Who knows? Who cares? They just do it. Sean Casement: Guitar, vocals. Chris Johansen: Bass, vocals. Steve McMurray: Drums. Interview conducted and transcribed by Joe Donohoe. (Hey Tim, this is going to be in color right? I mean people should see this red font and fractal tie dye background).

The Remembrance of Things Past

Chris: I don't remember when things started. Me and Jake Elliot [Tina's first drummer] started a band with Dylan Henders. Oh I don't want to go that far back. Okay me and my friend Jake from school started jammin' together and he said he had this friend Sean who wanted to jam and we got together for our first practice in San Francisco and I hadn't even met Sean at this point. We just started playing together and, [to Sean] you want to talk about the hate aspect?

Sean: Chris and I did not get along at all and he quit and moved to San Jose for a while while Jake and I continued to play with just the two of us. Chirs came back and jammed with us just once and there it was.

Chris: We just didn't get along.

Sean: (quoting) "Fuck you guys I'm from San Jose."

Chris: There was a lot of psychic warfare but I moved back up here and we just started doing shows. The first show we played at was at Sean's house.

Sean: We played out for the first time two years ago in February at the Chameleon. Kelani booked us.

Chris: With Taste Freeway. Mike Millet from Broken Rekids' band. Mike rules.

The Negatron Age

MRR: How did Tina get it's name?

Chris: Well Brandon Stepp who does *Ain't Nothing Like Fucking Moonshine* zine was doing an issue on television and he asked me to do a drawing for it so I did this drawing of this stressed out bald guy with an inverted nose sitting in his living room drinking with all these empty bottles all over the ground and he's fucking his dog and there's Bibles and empty liquor bottles all over the floor and I signed it Tina, Age 13.

Steve: Tina saw that little scene?

Sean: That's Tina's home life.

Chris: That's how Tina became a woman. Bad upbringing.

Sean: I think it's just to say "all trips are heavy."

Chris: He's also watching TV and on the screen there's.....

Sean: A woman with her arms chopped off.

Chris: No that's nailed to the wall with a cross above her or something. On the TV there's an image of someone being blown away. It's about negativity basically.

Sean: We had six different stupid names and we were supposed to play this outdoor Fourth of July show and we needed a name. Chris chose "Tony Enchilada" and then we said no "Tina Age 13". We were going to change it but everyone said "no that's the greatest name." We kept it.

Childhood In Maine

Sean: My family were the first hippies that Dixmont, Maine ever saw. People used to drive up in their trucks and take their shot guns out of their rack and take pock shots at us from across the street. My dad being an avid fan of burning shit and startin' trouble put up a sand bag wall and started a twenty-four hour watch. He started shootin' back. My dad's blown out two back wind shields. My mom blew out the side of a truck and blew out another wind shield. She and I were the only ones in the house and she became a mamma bear ROAR! You're fucking with the wrong bear.

MRR: Why did you come out to California?

Sean: My best friend Dan Jenkins was living out here. He's an excellent poet. He used to perform with Tina on a song called "Shit Talker" which we still want to do with him. We had a poetry troupe "Three Way Tie for Last". We were the loudest poets in town for a while. I came just to hang out and smoke pot with him and now I hang out with these cats. A whole new trip.

Steve: Right on.

The Music Of Madness

Chris: This is my first band. I picked up bass in high school but I didn't take it seriously until I started playing with Jake.

Sean: This is my first band too. I bought this "Flying V" for my twentieth birthday and learned all kinds of Velvet Underground songs but I didn't start playing seriously until I started playing with these guys. Steve is our *Rock Vet*. Steve's been playing forever.

MRR: And you replaced Jake?

Steve: Yeah. I was a fan of Tina Age 13 when I wasn't in the band. I was jealous in fact. I had just played in this rad band Morning Champ for a year, we put out one single. I had been wanting to play drums. I held off playing for a year. Rather than answer ads I just waited to find something or for something to find me. I found these guys.

Chris: Tell them about the whole slew of bands.

Steve: Yeah. I lived in Austin for five years. I was in bands when Scratch Acid and the Butthole Surfers were starting to get really big.

MRR: Were you in the Scratch Asshole Surfers?

Steve: No. I was in the Fafhole Surfers though. That was with Wade from Corduroy.

Sean: We love Wade Driver Jr.

Chris: We love crack.

Sean: I thought we loved heroin? No it's star fish.

Chris: We *do* love star fish. More than anything.

Sean: We're Ocean Managers. Combed many coral reefs.

MRR: You lick star fish and get high?

Sean: Kinda like that. No two star fish are alike.

Chris: And biker star fish is bunk.

Failure!

Storm And Stress

MRR: What's the song "Pile" about?

Chris: It's about how I really tend to get overwhelmed at times and get kinda psycho.

Sean: The definition of "ballistic" is action which cannot be stopped and "ballistic" is a very important word in our vocabulary.

Chris: It's about getting stressed out and getting really angry.

MRR: When you write songs do you have to think about what you want to write about or is there just stuff that the only way you can express it is in noise and music?

Sean: It's about 50-50 for me. About half my songs I come up with on the spot when I'm playing. The others I sit down and do all kinds of smarty pants lyrics or whatever. It's therapy.

Steve: I like the physical aspects of it.

Sean: (laughs) Yes.

Chris: When we play I feel like I'm going..... I just get so one hundred percent into it. It's definitely therapy.

Sean: I feel like I'd be on a lot of medication if I wasn't in this band.

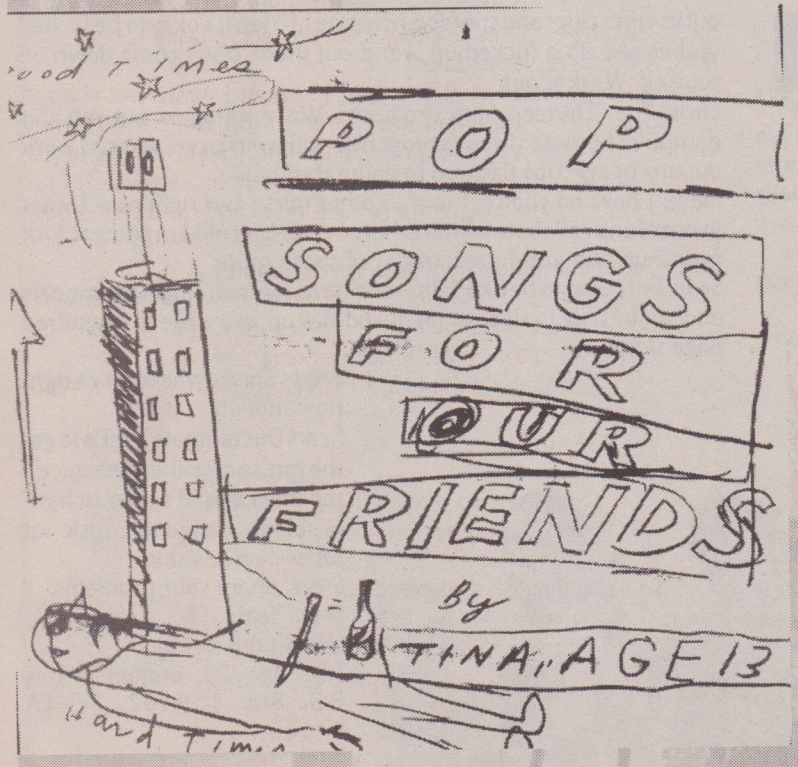
MRR: You have a weird chemistry that's hard to describe. If anyone else was doing the kind of noise that you do it would be boring but there's something in your personalities that makes it convincing. What weirdness have you discovered that seems to tie you all together?

Sean: All of our trips are heavy and its triangular. No one of us has had a good life ever. For me I like music if you mean it and if you don't mean it don't bother.

MRR: So you're not doing it to be ironic and funny?

Chris: Not even! The funny trip isn't for me really.

Steve: I can be funny most of the time but when I'm up playing music that's when I'm not. I'm funny enough down here.



Sean: We're all nice guys in real life so that we can play irritating music.

Chris: I don't know. The chemistry of the band. It used to be a lot more volatile. It could get pretty close to fist fights.

Sean: Hate sessions.

Chris: Or something weird happening and it did happen a couple of times.

Sean: Altercations.

Southlands Or Something Better Than A Human

Steve: Chris is going to put out a story book.

MRR: *The Little Drummer Boy*?

Steve: *Original Stories of the Forest.*

Sean: We took this trip south with Baka Mono in Steel Pole Bathtub's van. The van was the Forest and we were all bears.

Chris: No, the van was Mommy Bear.

Sean: It was Mommy Bear or the Forrest, the van that is because we were down in the Southern Lands of California and we couldn't trust most people, except for John and Melanie and the Golden Rod people who rule, but all the people in downtown San Diego, when we showed up there after not having slept for two days, were all wrong and downtown LA was no more comforting.

Chris: Seven days almost completely in the van because the Forest was the Van.

Sean: And everybody else was the lumber company and the lumber company has an interest in taking out the bears and the bears, when threatened by the lumber company, chose to bare claw. We were bears in the Forest.

MRR: What's you're definition of a bear?

Sean: A bear is....

Chris: You'll have to ask Steve though. Steve's the one who gave us the strength to understand these new trips. These higher trips.

Steve: A bear is something better than a human.

Ozymandias:

MRR: How many singles do you have out?

Chris: Three.

MRR: I've got two: *Minimalist Art Damage Years* and *Insignificant* with the corduroy sleeve on the front.

Sean: Yeah all of those are different. The *Insignificant* single is hand-made, we cut out squares from other people's LP's and got our stuff onto it. There're so many different editions though. There's some that Chris did his artwork on. It would be impossible to put them altogether. We have a Broken Rekids single as well, *Pop Songs for Our Friends.*

MRR: Did you press *Insignificant* yourself?

Sean: No that was Mick from Four Point Star. Timco, Beak, Pocahontas, Corduroy and us all came out at the same time.

Chris: I did the drawing for the sleeve. Some of them I did full-on paintings so people are going to open them and if they look hard they'll find layers and layers of pieces of paper that I duck taped in.

MRR: Kind of like what Caroliner does?

Sean: It's kind of like going insane in your house for seven days trying to fill orders.

MRR: How did you get the money to do this?

Sean: We haven't paid anything except for the recording costs. We's save money after shows for our recordings.

MRR: So you didn't have to pay for the pressing of the vinyl.

Chris: No we were going to but people just kept coming up from different labels and talking to us so we never had to do it. I would like to.

MRR: So you get the label's to foot the bill for most everything.

Sean: We've just had to pay for the recording up till now. We're putting out a 12" on Golden Rod and a 10" on Broken Rekids.

Chris: And CDs as well. That's going to be fun. O from Fluff might be recording the album.

The Unbearable Lightness Of Tina

MRR: Is punk rock valid or is it just Big Money Alternative Rock?

Chris: Now that bands like Bad Religion and the Butthole Surfers are on major labels its pretty much dust on one level. It's become mainstream. There's still these great underground scenes. Especially when

you go to smaller cities which are cool to see.

Steve: There's no punk rock music. Punk is a feeling for me.

Sean: Exactly, it's an aesthetic and a feeling.

Steve: I can't name one punk rock band.

Sean: Mohinder is punk as fuck!

Steve: The first two weeks Led Zeppelin played they were punk rock and had this feeling. Some people keep it and some people sell it for lots of money and cocaine.

Chris: I don't think any one of us will ever have corporate jobs or anything like that and I never want to be on a major label. Grassroots everything rules so hard in my life. Everything I learned from when I got into that culture has stayed with me but I'm not into punk I'm into PCP.

MRR: Certain things drive people to having a blacker sense of humor or more caustic attitude towards life and make them prefer darker, heavier art forms than pastel finger painting or what have you. What's done it to you?

Sean: My entire life. Reading Celine and Camus probably did it to me. A lot of acid.

Chris: A lot of acid for me too.

Sean: A lot of acid and existentialism.

Chris: A lot of fights.

Sean: While all my friends were tripping out on Lao Tzu I was tripping out on Camus. Wow there's really nothing on seven hits of acid!

Steve: But we still have a really good time.

Sean: Yeah. I mean it's not *that* heavy.

Chris: It feels kind of funny to talk about personal trips or whatever.

MRR: Funny or phony?

Chris: I guess phony is a better word, but since we're laying out the beans, I just try to stay away from feeling like a sheep. Just a consumer. Blind, smiley faced, cow person. Thinking about how grim the normal vis a vis corporate worker robot trip is. It's just staying away from that which gives me my fucked up view I guess.

Steve: That's where the energy comes from for me. When I'm playing drums I think of all the things I hate. I imagine people's faces. I think about bad things that have happened to me and I feel a lot better. I think "fuck you! I have this!" Then there's their faces on the snair drum. White whore man.

The Long and Winding Road

What are your ultimate goals as a band? Do you even know?

Sean: I would like to be in a van, that same Mommy Bear, and hang out in other cities and spread a message of "Hey, it's okay to be fucked up because it's a fucked up world out there. Don't come down on yourself. Work it out."

Chris: The "Thirteen Step Program". We're going to put out this pamphlet because if you get together with your peers you can work out any heavy trips that you're going through.

Steve: I have no choice, I can do other things but right now I want to travel and collaborate with others. When I get old I'm going to lock myself up and just do recordings of space music.

Sean: I'm going to be like Celine and have constant ringing in my ears and not be able to sleep at night and stay up and write five hundred page stories.

Steve: This is where it's at right now though.

Sean: Our ultimate goal is to get the van, spread the message, all the messages. It's okay to have problems just don't fuck up other people's shit.

Steve: Share your problems.

Sean: Yeah.

Spread the misery.

Tina Age 13: Broken Rekids P.O. Box 460402, SF, CA 94146

Screw 32 will finally give us the goods in March. Their first full length release.

Screw 32 will finally give us the goods in March. Their first full length release, "Unresolved Childhood Issues," on the Berkeley based label Wingnut Records, was recorded with Andy Urtz, and Lint and Lars from Rancid. But even without knowing the "big names" supporting this hardcore band, you should treat yourself right for once and buy "Unresolved Childhood Issues," let your friends in on the secret, and stand in the front row when these guys hit your town. Screw 32 will immediately become one of your favorite bands.

SCREW 32

Interview by Michelle Shipley.

time.
a live one!" And in Concord it's a skating ordinance, Ordinance 32, and when skaters see a cop they yell 32 cause that means get off your skateboard or they'd get a citation for skating.
D: It's Marcus Allen's number.
A: And watch the movie "Fletch." He wears a 32 Lakers shirt through the whole movie.

Alright, who writes the songs?

A: I write the songs that make the whole world cry.

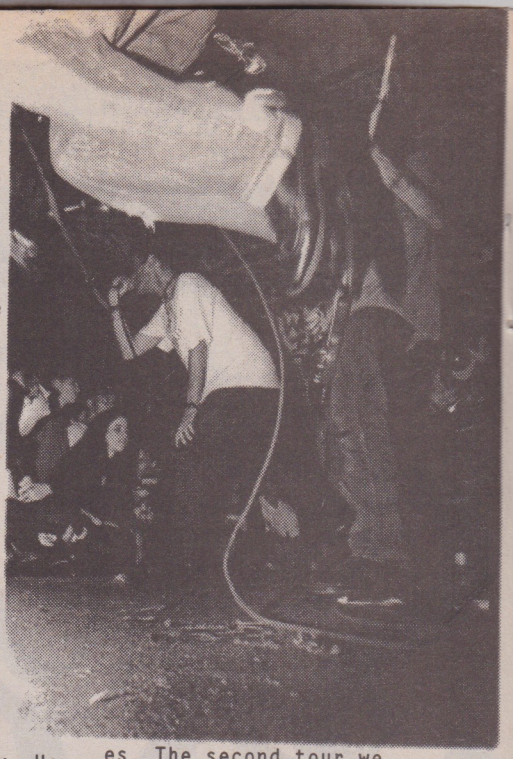
Oh, original! I'll write that one down.

G: We all put in our 10 cents. We never have one person bring in a song and then we play it...
A: Then we tear it apart, insult each other and say you have no talent.
G: Then we argue, get drunk, have sex and work it all off.
A: The sex is very important. We find it very therapeutic.
MRR: A good release.
D: It's where my best solos come out. Everyone laughs.
MRR: Alright, what are the lyrics often about?
A: It's stuff that we're inspired by, I write the majority of the lyrics but they give me ideas and they do most of the harmonies. I just went in with the idea that stuff that makes me real angry will make me real passionate. It's all stuff that makes me real upset.
J: It's issues you have problems with.
A: Yah, stuff I feel sincere about.
Josh: It's a celebration of life.
D: A lot of our lyrics inspired by the book of Mormon. We're the first true Mormon core band.
MRR: Do you do any covers at all?
A: We used to do "No Love~ by the Big Boys. I was in a headlock for 10 minutes before I agreed to do it.
D: But it was damn easy and we didn't have many songs. *(Everyone laughs and applauds for honesty.)*
Josh: We don't like to do covers. We have enough to deal with, like the evolution of our own songs.
D: Plus we can't afford those damn BMI fees.
MRR: Who'd you like to do a split 7" with?
D: Fury 66.
G: AFI, Swingin' Utters.
D: Motley Crue...Crue picture disc!
A: Mike Wan and George Hurley. Drive Like Jehu.
D: Yah, but we'd get burned if we did one with Drive Like Jehu.
A: No we wouldn't. We'd rule.
G: Victim's Family.
J: Screaming Jay Hawkins. Yah, he could do one of our songs and we could do one of his songs. So Screaming Jay, if you're reading this and interested, give us a call.
MRR: Any tours set up?
D: In April we're off for a nationwide tour.
A: I have to get my wardrobe together by then.
MRR: What's your favorite thing about this band?
A: People, meeting people, talking to people and ball hitting and it's a fucking riot.
J: When it's good, it's great.
D: Music gets my blood circulating.
G: I'm really stoked on our songs.
A: The music's fucking awesome, especially now. All our new stuff is great.
G: We write stuff I'm really proud of.
MRR: What are some improvements you need to work on as a band?
D: Communication skills.
Josh: Yah.
[illegible]
D: The hardest part is letting the band create its own energy and letting that energy move us all instead of our own ideals and aspirations leading...
A: Everyone break out the energy crystals.
MRR: You all seem pretty organized like with the managerial responsibilities with stickers, handing out cassettes...
A: I think it all started out with energy because we were all so excited because we knew we had a good thing going. Through trial and error we realized we would need a mailing list, shirts, everything. We had shirts even before we played a show.
G: We're always two steps ahead of ourselves.
A: Which has really paid off.
G: It's great to receive a compliment like "Hey you guys were really good" and in return give them a stack of stickers or a new tape.
A: So that's where all the stickers been going.
MRR: You're all really friendly and approachable and that really helps.
A: Except for Jimi.
MRR: Well, I didn't want to say it. How about band projects on the side?
G: We have two side projects.
A: Josh is in a band called Ned Kelley and Doug's in a band called Pottersfield.
MRR: Which one of you is most likely to go solo?
D: That would have to be Joey.
A: Joey's already planned a tour by himself.
Josh: I would imagine it would be Doug, the "Doug Experience."
A: It's going to be called "Doug's Hair."
G: It's going to be called "Doug Sang-a-lang-sing-a-long."
D: Boxcar Dougie.
MRR: What's ahead in the future?
D: A split CD with Garth Brooks coming out on the McDonald's label.
A: No, seriously. He just called.
MRR: No, seriously. What do you want out of this? I mean, I know you all have good day jobs... *(Everyone laughs or swallows hard.)*
Josh: I want to be on the road. I just want to tour whenever we feel like it. Just make enough money where we could survive.
G: And not have to work shitty day jobs. Because considering all the rad people who come through Berkeley, kids from New Jersey and a bunch of girls from this house in New York...
D: Yah, three of them.
A: Well, there were a bunch of girls at one point. Kids from everywhere, Lawrence, Kansas and they tell us what's going on in places you would never think of. So there's rad people out there in places you would never suspect. And I want to get out there and find them.
G: I'd like to go back someplace a second time and see the same people and be able to hang out instead of rushing the tour. Being able to sit in Omaha for a day...
A: Or a week, we could learn to love. The first tour we want to play a lot of warehouses. The second tour we want coliseums, exploding stages and platform shoes.
D: Blow-up dolls. Lollapalooza 2014, Lollapalooza 2014, Woodstock 12.
MRR: I say commercial and you say...
Josh: Screw 32.
A: We're gonna be on Tide commercials.
MRR: Metal.
A: Love it!
Everyone: Screw 32!
MRR: Tower.
Everyone: Screw 32.
A: (laughing) Oh, catch the Rancid.
G: Rancid! Oh!
MRR: Burritos.
A: Rancid.
J: Main staple of Screw 32.
MRR: Sell-out.
A: Doug.

With a conversation about punk rock and major labels their closing statement was: "Kill them all and let Tim Yohannan sort them out!" Screw 32 would like to thank everyone (and I do mean everyone, their thank you list was huge) who comes to their shows and all the local bands in Berkeley. You can reach SCREW 32 at:
P.O. Box 4442
Berkeley,CA 94704-4442

phone (510) 654-6970.

STEVE Z photos by



Names and instruments.

Doug: I play guitar-the E string.
Andrew: I sing and play keyboards and harmonica and I do weddings.
Grant: Job slut and guitar.
Josh: I'm Otto. I play percussion, sometimes Latin. (All eyes on Jimi now.)
Andrew: We're not sure what Jimi does. Jimi: Just been showing up.

You two have known each other for a while. Concord related?

A: Pretty much, it's a group of friends who have known each other for a pretty
All: Yah.
A: But Josh and I bonded really quick, it was a highly sexual experience.
J: Actually Doug and I played in a band together in '88. Right when I started playing drums. I listened to RKL's "Rock 'n' Roll Nightmare" and had to buy a drum kit because I thought that I could play like this guy.
D: RKL is kind of an integral thing 'cause when Grant and I approached Jimi, at the RKL and DI show, he said "We're looking for a singer and a guitarist" and we said "Well, we're looking for a drummer and a bass player."

Oh how convenient. So a lot of you know each other from Concord?

D: Basically.... J: You can stop mentioning that.

That's OK, Simi Valley right here.

D: Now we all reside in Berkeley.
J: And Josh Levine, our, our...
G: The man with the plan.
J: Yah, our Sugar Daddy.
Josh L: What the fuck am I, a producer?
A: You're Josh, the "Main Man."
Josh L: I'm the manager.

Where did the name Screw 32 come from?

A: Originally what it was a screw that the government were accounting for, like the government has a 3 billion dollar deficit and they were accounting for things that they didn't actually buy. Just 'cause they had all this money and they were being audited kinda, just by themselves though, and they had to account for a lot of things so they said "Well, say we spent the money on these screws, that you can buy at any hardware store for 10¢, and they said they spent $600,000 for one of them and they weren't galvanized and they'd spark so when you put them in planes or whatever, it'd spark and they put it in a couple of planes and they crashed because the screw that sparks was near the fuel.
G: So, you guys are trying to bring down the US government?
A: Fuck ya baby!
J: But there's a lot of different meanings to the name and if you see us at a show, we can tell you a different one each time.
A: Yah, phonetically backwards it's "23 Works." And we'd been approached by 23 cult people before. I had this one guy who was like "I understand." I was like "Yah, you can understand... SECURITY! We've got

When was Screw 32 formed?

Sound good?

(Everyone yawns, nods and scratches in acceptance. I quickly apologize for the boring and typical questions I'm starting with).

How'd it happen?

A: Grant was drunk. And I said "Grant you shouldn't drink anymore." I was whining about my whining about my job and this girl Shea came up and goes, "You guys are good, why don't you start a band? And we looked at each other and said 'Uhhhh!" Duh. Yes! Swear to God. Yah, Grant was... I won't say what Grant was doing (everyone laughs), but Grant was at this place and he was having a couple beers and... well more then a couple of beers. He was kind of loaded.
G: A couple?
A: A couple of pitchers and was...
J: Wrecking the joint.
A: He was on top of the bartender and says "What do you mean you cut me off!" So I pulled the bartender off him and Shea walks by our table...

(Attempting to regain control, I begin...)

A: In 1983-84...
G: We were in our first band together called BFA.
A: It was Baby Faye's Army, like Baby Faye with the baboon heart, but people thought we were saying Baby Face, so we just started calling ourselves that.

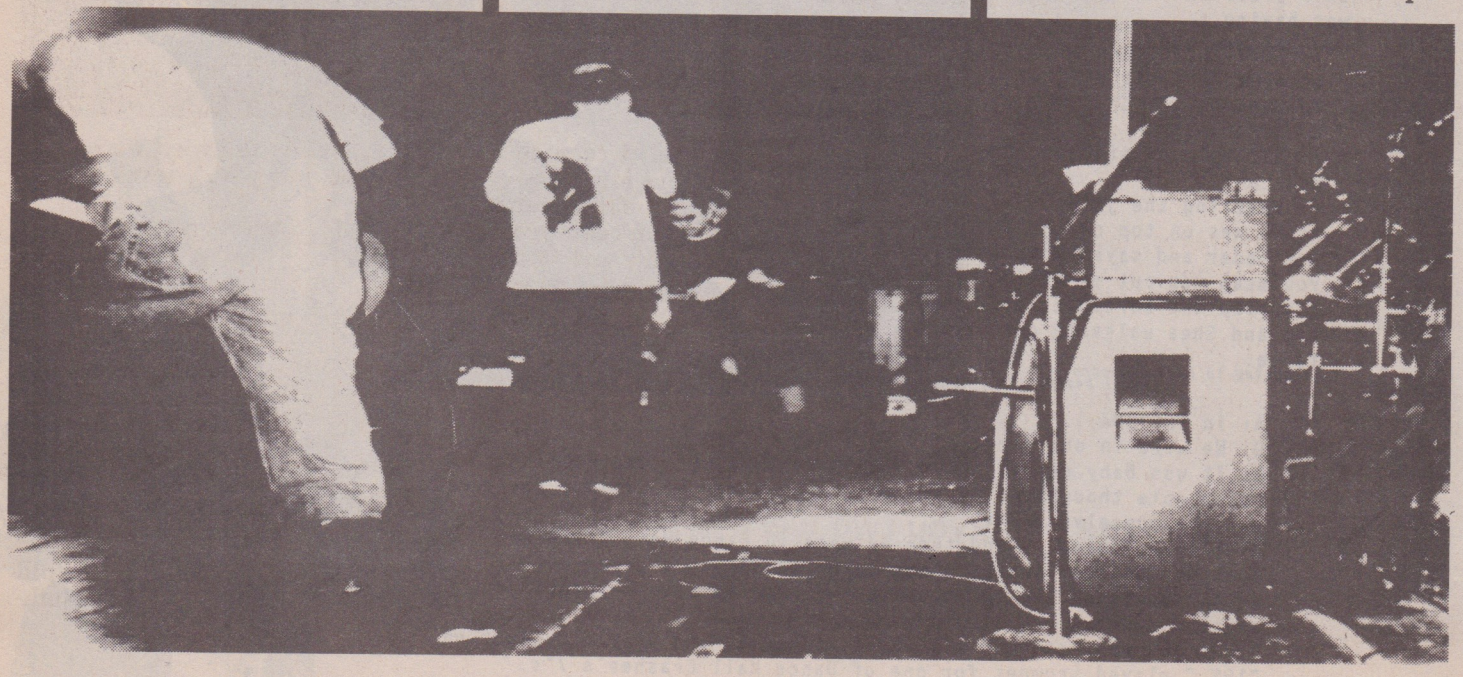
What was the band you two were in previously?

G: I played bass... and then we were in Dance Hall Crashers together in '89. Andrew was singing and I was playing guitar.
A: And Joey, who is our roadie now, used to play keyboards and sang.
D: Jeremy who recorded all our 7" material and played trumpet on "10%," played trumpet for one of Dance Hall Crasher's 7"s.

BADGER

Over the past year or so, Badger has slowly risen to a position of status in the Houston punk scene. Begun about two years ago, the band keeps releasing good music & making their way through the sometimes gloomy Houston scene. Kevin–20, vocals; Aaron–23, guitar; Steve–16, guitar; Jesse–17, bass; Alex–18, drums. Interview by Kyle Ryan

MRR: Has your sound changed much since you first formed?
Jesse: Yeah.
Kevin: Yeah–all the time. It still changes.
MRR: How did you first sound?
Kevin: Worse.
Alex: Dumber.
Kevin: It was like fast punk with two guitars. We're still cheesy but not as cheesy.
MRR: One thing I've heard a lot of people complain about is that the Houston punk scene is becoming homogenized and all the bands seem to be moving in the same direction. Do you agree with that?
Alex: I think all the people are starting to become homogenized.
Kevin: I agree.
Alex: The scene here sucks–the people are really bad.
Kevin: There aren't that many bands that sound alike, really. Everybody sounds really different–I mean it's all punk, mostly punk-type bands, but they sound completely different.
Alex: People who say that don't know shit about music.
Kevin: I think every band here pretty much has their own sound.
Alex: But they all play together.
MRR: So do you feel limited by Houston?
Alex: Yeah–very much.
Kevin: I don't except for when we're at shows–I just feel like we'll never have a really big crowd. I don't really care because as far as I'm concerned, the bands that are limited by Houston are going to be the bands that get out of Houston.
MRR: So what would you say is the hardest thing about being in the band?
Kevin: Putting up with myself...Just getting along is the hardest part.
MRR: That's another question–do you guys get along pretty well or do you argue a lot?
Kevin: I think we get along good. We argue a whole lot, but actually you can tell that we all like each other–I think.
Jesse: I like you, Kevin.
Aaron: We haven't gotten naked yet together.
Alex: Yeah, we have to put up with Kevin's attitude.
Kevin: I'm not the only one who gets an attitude! What about Aaron? What about Jesse?
Jesse: What about me?
Kevin: See! We all have attitudes, but it's gotten a lot better. We know how to work around it.
MRR: So what do you do outside the band?
Alex: Watch TV.
Jesse: Work!
Kevin: The youngest ones work. I do a zine–it's called "At Least We Don't Have Earthquakes." We've only done one so far.
MRR: What's the biggest obstacle to the band?
Kevin: The biggest obstacle is that Aaron is the only one who drives & none of us have vehicles. So when we play out of town, we have to rely on people–we have to rely on people for everything. Actually, we've been pretty lucky because people don't seem to care really. We never get ourselves shows, we never do anything. Everyone does it for us.
MRR: Are your parents pretty supportive?
Jesse: My parents don't care.
Kevin: I think everybody's parents are pretty cool–me and Aaron's par-



adger

ents obviously because they let us practice here at the house. They seem like they're into it. Alex's parents take us places–they took us out of town once.

MRR: How did the split with Blueprint come about?

Aaron: Blueprint set it all up for us. They told us when to show up and we played.

Kevin: Originally, Bob [of Abridged Records] was doing the first Blueprint seven inch and he wanted to do a split with us and Spill and then for some reason Spill wasn't going to do it because they were going to do their own seven inch. So we thought about doing it with Blueprint & Bob had thought about it earlier anyway. And that's how Rob [Rob Hodges, drummer of Blueprint] got into Security Risk and it became Abridged.

MRR: What about the Justice compilation?

Kevin: I think Gilbert told us about that, too. Gilbert from Blueprint. Blueprint got that for us, too.

Jesse: Thanks to Blueprint.

Kevin: If it wasn't for Blueprint, we'd have nothing.

Jesse: We'd be nothing.

Kevin: Blueprint just told them that we were cool & they checked us out & said okay.

We talked about this a little earlier...how have the crowds at shows been?

Jesse: When we open, there's people there, but not as much...

Alex: Yeah, when we headlined, there's was like a total of 150 people. But the majority of them just outside on the balcony the whole night.

Jesse: They didn't even watch the bands.

Alex: They paid however much to just sit there and socialize.

Kevin: Fitzgerald's is the worst for socializing.

Alex: By the time we played, there was like 25 inside.

Kevin: But that's because it got late–kids are young & they have to go home. That's what it is.

MRR: Any plans to tour?

Alex: We're going to start a world tour...

Kevin: We want to, but I try not to think about it because right now I know it's impossible.

MRR: So how have things changed since you first started?

Alex: I got fat then I got skinny.

Aaron: I've gotten better–we've all gotten better.

Kevin: I cut my hair. Yeah, we've all gotten a whole lot better.

Jesse: We've gotten better equipment.

Aaron: We've dropped more songs than we play.

Kevin: I've just gotten happier with it. I'm finally to the point to where I can hear what we do & actually think it's good–which is the most important thing to me.

MRR: Anything else...

Kevin: Put this with the "also working on" stuff–we're probably going to do a song for a compilation Abridged is going to do for an abused women's shelter. And one day we'll make shirts. At least you didn't ask us about "The Coolest Shit in Texas."

Yeah, about that...

Alex: That was our biggest show!

Kevin: 900 people.

Jesse: And we didn't even get paid!

Jesse: I had fun.

Aaron: I got to kick a girl on stage in the butt.

Kevin: Yeah, and I got to talk shit about skinheads & stuff.

Alex: I just got to jam out.

Kevin: We got asked for our autographs.

Jesse: Oh yeah–some guy asked me for my pick.

Aaron: Some girl asked me to show her my dick.

Kevin: I remember that–she was asking all of us to do that.

Jesse: Not me.

Kevin: For awhile there, it seemed like people were asking us for everything & we were like hot shit. Ever since I cut my hair, they won't come to our shows. That's what this girl told one of Alex's friends.

Alex: Oh yeah–this girl was going to our shows just because Kevin had dreadlocks. As soon as he cut them off & she heard about it, she didn't want to go anymore. That's why I fucking hate most of the people in Houston, dude.

Kevin: That's how people in Houston are.

Alex: Yeah if you don't shop at Thrift stores, you're not cool.

Kevin: If you change one thing about your appearance then it fucks everything. Oh and by the way, we have a stupid name, but who doesn't?

Badger Discography:

-four song demo
-"The Coolest Shit in Texas" compilation on Broken Note Records
-Split seven inch with Blueprint on Abridged Records
-"Hellhole"–compilation on Justice Records
-four song seven inch in the works

Other Houston-area punk bands worth mentioning: Blueprint, 30foot-FALL, Latch Key Kids, Well-Fed Smile, I End Result, Pretty Boys, Spill (from Austin), & Fourth Grade Nothing (from Austin).

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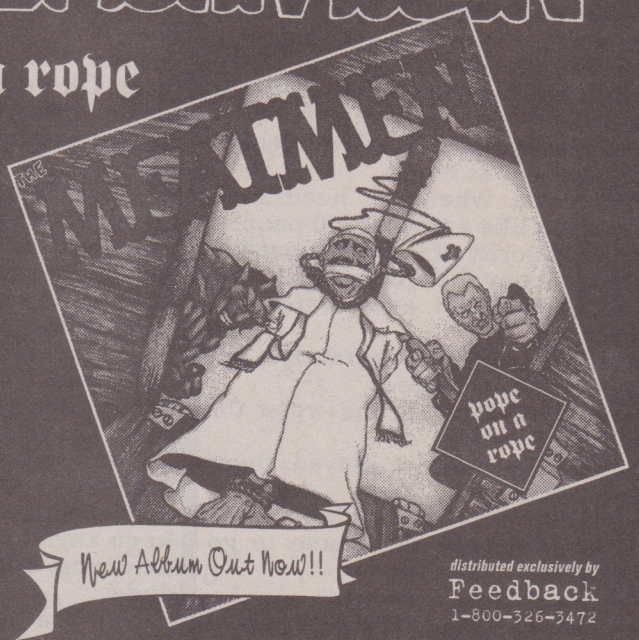

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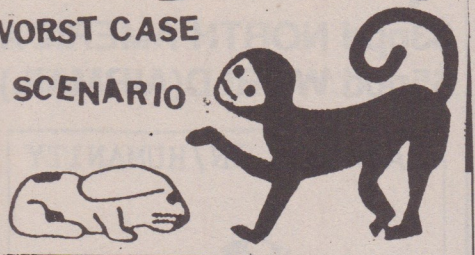

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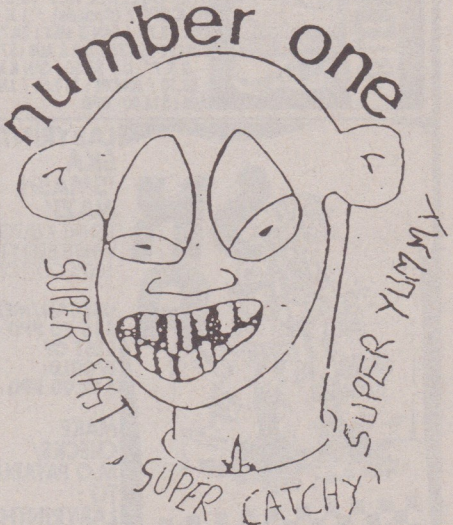

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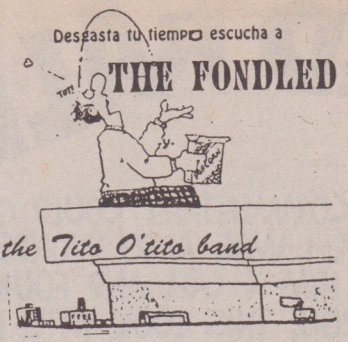

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MRR: HOW OLD ARE YOU, TED?

T: Thirty one.

MRR: AND WHEN DID YOU START DRAWING?

T: Since I was a little kid, but for publication, since I was in junior high school. My first published cartoon was in 1980.

MRR: WHAT BROUGHT YOU TO EXPRESS YOURSELF THAT WAY?

T: I just always liked cartoons. A lot of kids draw cartons but they give up doing it later as they find out how hard it is. I was kinda stubborn, plus I was lucky that I got published in a local paper very, very quickly.

MRR: WHERE WAS THIS?

T: In Dayton, Ohio. They gave me a lot of encouragement and they paid me. The editor was really nice. I admired Mike Peters, the editorial cartoonist at the Dayton Daily News, and he invited me to his office, showed me how to use the tools and told me a lot about editorial cartooning. Then I went to college at Columbia in New York, and there cartooning was basically a way to meet women. I was in the campus paper. My cartoons started to change then, in '81. I had been doing a lot of angry anti-Reagan stuff, and some of my work was so angry and so bitter and brutal that it turned a lot of people off. So I'd do the angry ones and then do ones that were social commentary—people who don't get along with their parents, husbands and wives who get divorced. It was still bitter and angry, but it wasn't political. I did both at the same time, as well as weird, experimental stuff. Then in '84 I got expelled from school...

MRR: HOW?

T: I was in engineering school... I don't know what I was thinking... I had terrible grades because I never went to class and just went to punk shows. I had an underground paper then, too, which was really obscene and violent. They wanted to get rid of me, and finally caught me throwing stuff off the roof of the dorm. It was a nightmare. I dropped out, got a day job, worked three jobs, stopped cartooning, got really depressed. I sent out letters all over the country, got rejected everywhere. Everybody sent me these nasty rejection letters telling me how bad I was, how much I sucked. So, there's two answers to your question because I really didn't draw again till '87-'88. I went four years during the bleakest Reagan era, not drawing. I was shut down. I was working on Wall St, which I hated, was driving a cab at night, getting no sleep, totally exhausted, totally broke, just miserable. In '88 I was thinking about the fact that I hated my life and the only thing that I had ever done that I enjoyed doing. So I decided that no matter what, whether I was successful or not, I was going to draw. So I came at it from a different angle and ended up being not the same kind of cartoonist that I was originally, which was a standard editorial cartoonist. Even though I'm a member of the Editorial Cartoonists Association and certain papers run me as such, I'm not really locked into that.

MRR: FOR THOSE OF US WHO DON'T NECESSARILY KNOW WHAT THAT MEANS, WHAT ARE THE DISTINCTIONS?

T: Editorial cartoons seek to make a point about some current event or situation that the artist sees as going on in society. A typical thing would be to read the paper, see that Newt Gingrich said something outrageous, and then do something that attacks him specifically. Or go after homelessness specifically. And I do that kind of stuff, but I am also a social commentary cartoonist, which is to do a lot of stuff about human interaction, try to make politics personal. I do very few caricatures of Newt Gingrich or Bill Clinton, etc. Those guys don't really interest me cuz I see them as all functioning as part of the greater system. I have a much more evolved political viewpoint, and see them as being a tool of the corporations. So the issues I go after are more done by trying to spin a web, draw my readers in and show them that *this* is what's going on", *this* little thing is just another example of *this* big thing. I am into propaganda and am not just a passive observer. Most editorial cartoonists are like 55 year old white guys in suits who work at big corporations. They don't have any sense of wanting to change the world and are quite happy about the way it is. They get paid to draw little pictures every day, which is a pretty damn good job.

MRR: DO YOU THINK THAT IF YOU EVER GOT TO THE POINT WHERE YOU WERE MAKING YOUR ENTIRE LIVING OFF SYNDICATING YOUR CARTOONS THAT YOUR POSITION WOULD CHANGE, YOUR MENTALITY WOULD CHANGE, IF YOU GOT "COMFORTABLE".

T: It's possible. I'm afraid of that, to tell you the truth, because it's the next logical step. I've gone through a weird, ass-backwards career path. Normally you send out samples to newspapers, one of them hires you, then after you've been there a while you get a syndication contract, then after you've been syndicated for a while you get books. Then you're *it*. I did everything ass-backwards. I got a book very early, and to my knowledge, I'm the first editorial cartoonist ever to be syndicated without having a job at a paper. And that probably says a lot about the state of the newspaper industry. The next step for me would be to get a job at a paper. If that were ever to happen, then I'd be making a living from this. Or, if I'd have to be in three times as many papers as I am now. I think if I were in three times as many papers I'd still feel safe. Right now I'm in 76 papers. If three of them cancel me, I'm not going to die, lose my house, etc. But if I was working at a paper and got fired, that's a different thing and I'd really be owned by them. I've seen it with other cartoonists. It's not to say I don't want the job, but it does happen and they do get coopted. This guy, Clay Bennett, was the staff cartoonist at the St Petersburg paper in Florida, and just got fired. I always thought he sucked—really lame and trite. Now, he's doing good stuff. There was a really good artist hiding under that big, fat editor who was keeping him down. Most editors really

do want to tell the artist what to do. When you see lame cartoons, you shouldn't blame the cartoonist as much as the editor. At the same time, the cartoonists agree to do it. It's an icky system.

MRR: SO YOU'D PREFER TO BE SYNDICATED ON A BROADER LEVEL, AS OPPOSED TO HAVING ALL YOUR EGGS IN ONE BASKET.

T: if I could spread out a little bit and get some more papers I'd be all set.

MRR: DO YOU THINK, GIVEN YOUR POLITICAL OUTLOOK, THAT THAT'S REALISTIC? I'M PRETTY SURPRISED THAT YOU'VE BEEN SYNDICATED TO THE EXTENT THAT YOU HAVE. WHAT MAJOR PAPERS ARE YOU GOING TO?

T: The *Los Angeles Times, Washington Post, NY Times, Atlanta Constitution*...

MRR: SO ARE YOU THEIR TOKEN WHATEVER?

T: I'm their 'generation x' wonder boy. The thing about these newspaper editors is... the buzz is all about how to get the 16-35 year olds to read the paper, and nobody does because they're all reading MRR. (laughter). They can't figure out what it is, and these editors are really thick. They think that if they throw this generation of people a bone, buy one of their cartoonists, hire a couple of young reporters, maybe have a 'generation x' column, then "presto, we'll double our circulation and get all those readers back who are reading alternative weeklies and weird 'gen x' mags." It just doesn't work that way and they're foolish. It's the whole overall fact that newspapers aren't credible. It's not the fact that they're slower than the Internet or slower than TV; it's that they're not credible and that they're boring and that they're the voice of the government and everybody knows it, even if they're conservatives they don't believe it. They've lost two generations of readers so far, and that's why they're dying. They committed suicide. Look, there are some cool editors. Half of my editors are just jerks and don't know why they're running me... they think they're cool and want to do it but don't understand the work at all. And then there's those that really are like a secret weapon hidden in the bowels of the corporation, making these decisions totally on their own. When their older bosses say, "Hey, what's this cartoon with the guy killing his father?", they go "Oh, don't worry about it, the young kids love that."

MRR: YOU SEND OUT THREE STRIPS A WEEK; DO YOU KNOW WHICH ONE THEY'RE RUNNING? WOULD THEY RUN THE ONE THAT TALKS ABOUT HOW BRUTAL CAPITALISM IS?

T: It ran in a lot of papers. But it's hard to know because the papers don't send tear sheets and I go to the out-of-town news stand to check. Now I have my e-mail address on my cartoons, so at least I hear from the bourgeois computer owners. It's very strange though, because the most outrageous cartoons get run by the most conservative papers. It's not to say that the most liberal papers are running the most conservative cartoons, but the really out ones end up in the *L.A. Times* and not Des Moines or Philadelphia. It's a mystery. I think there's only a very few that never have gotten run anywhere. And I make sure to put those in my books!

MRR: WHAT DISTINGUISHES THOSE?

T: They're personal, cruel attacks. I did one when Polly Klass was killed. It attacked her father for having abandoned their

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CASH COM
BANK OF IDAHO
invisible please help
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AN AUDIENCE WITH THE BOSS...
YEAH?
SIR, I'VE BEEN THINKING.
DURING THE RECESSION, YOU FIRED HALF THE STAFF AND CUT THE WAGES OF THE OTHER HALF.
NOW THAT THE RECOVERY HAS REVVED UP, WHY NOT HIRE EVERYONE BACK AND GIVE RAISES?
YOU'RE FIRED. GET OUT.
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AMERICAN CAPITALISM: CRUDE BUT EFFECTIVE.
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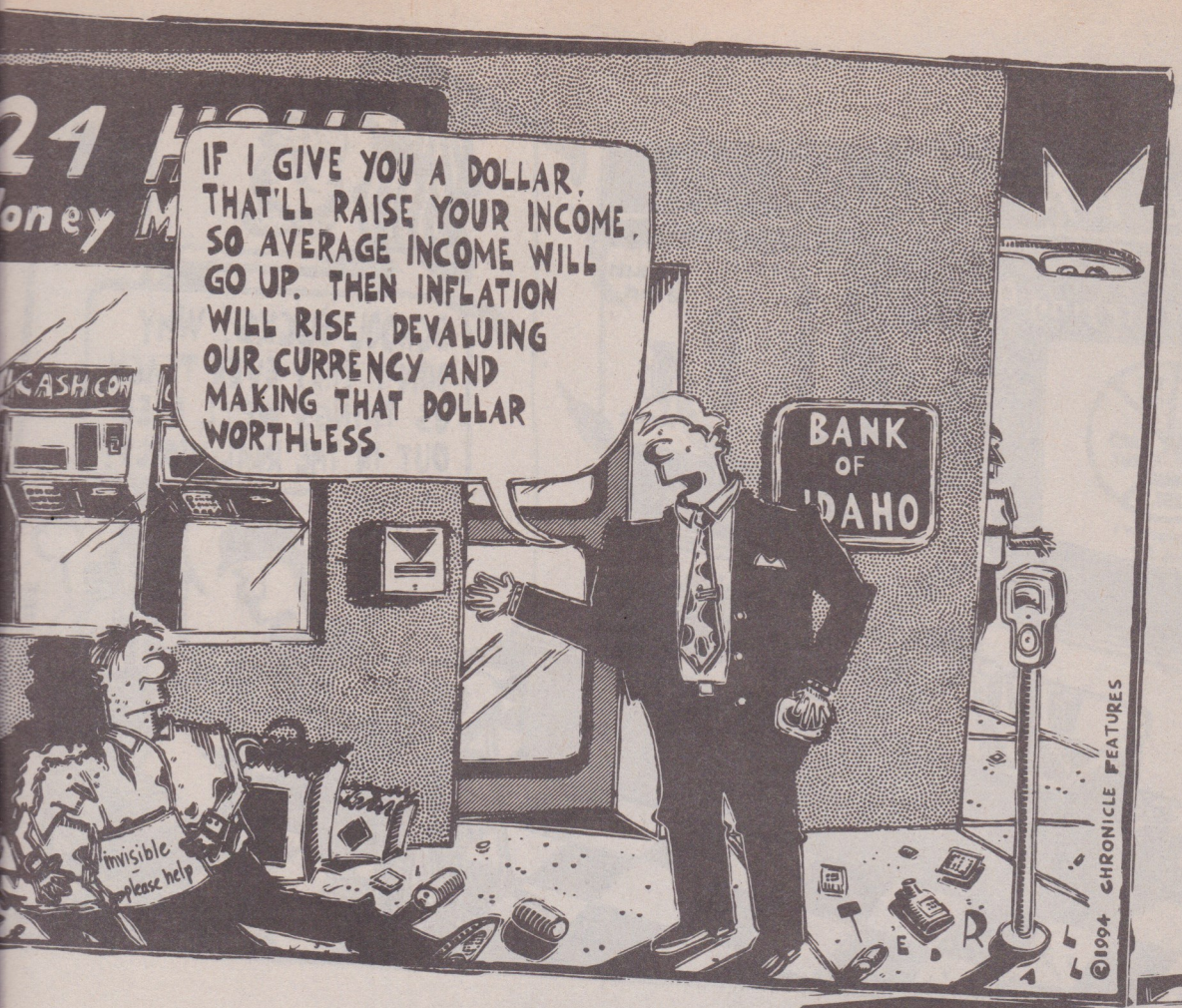
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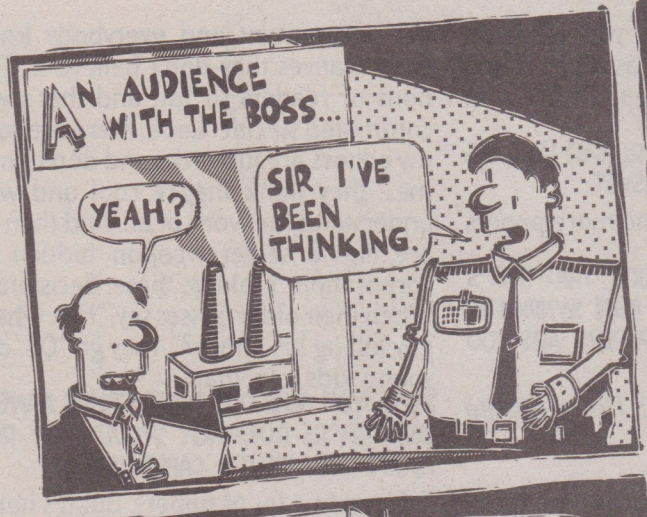
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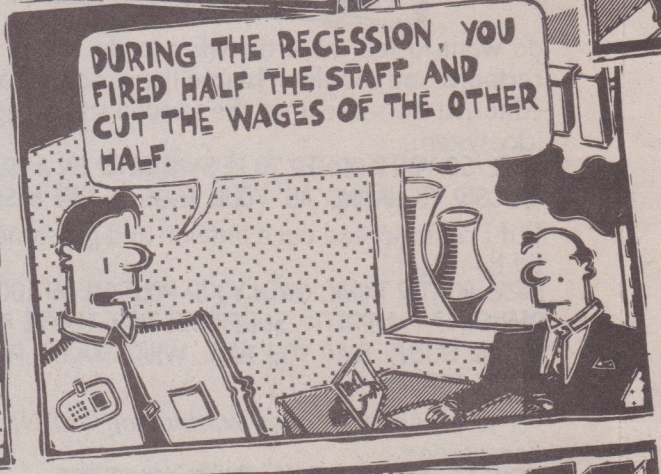
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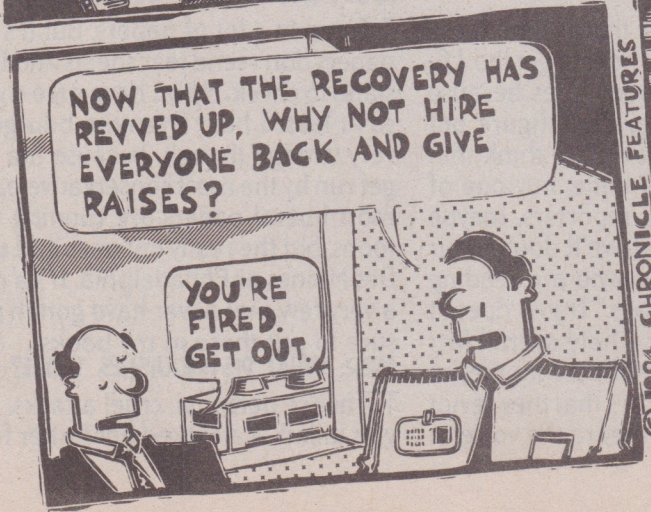
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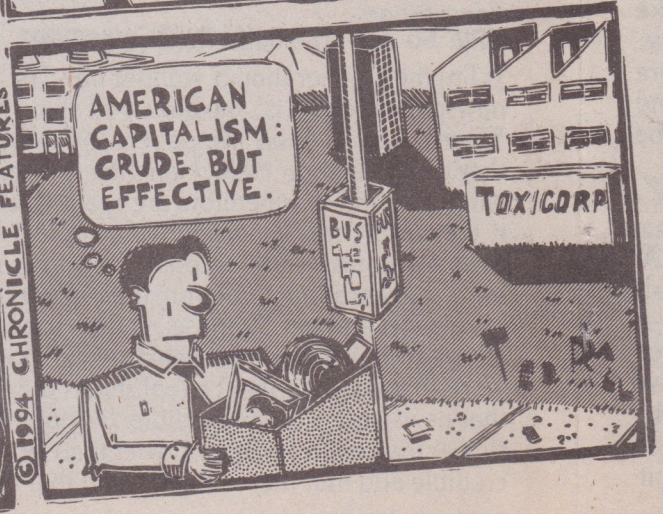
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AGES OF THE OTHER
LOOK AT THESE POLLS... HASN'T ANYONE NOTICED MY HARD WORK ON NAFTA AND GATT?
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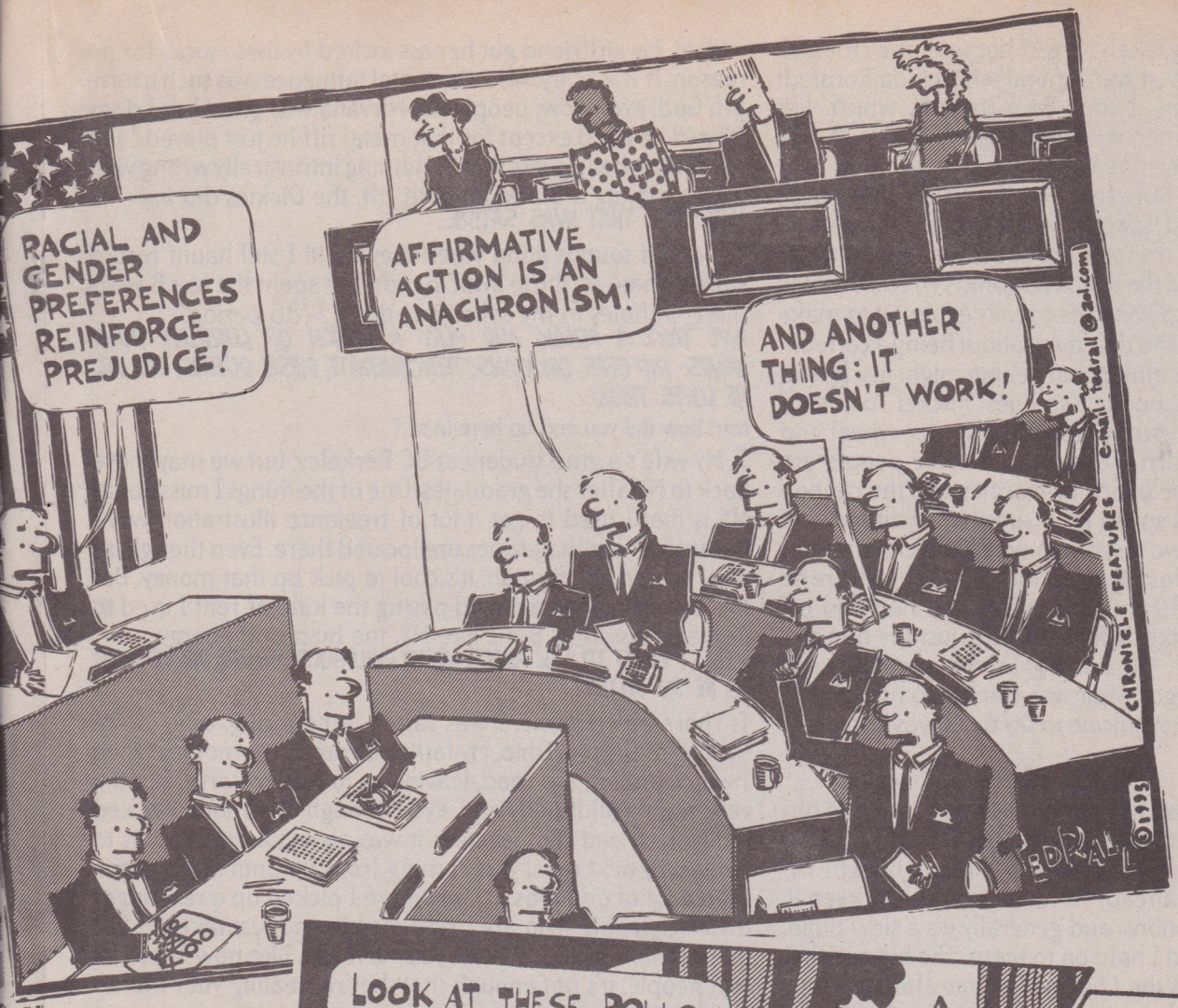

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family and never having taken care of her until she croaked, and then he showed up at her funeral with Linda Ronstadt and all these politicians. I took him to task, which was considered kicking someone when they're down. It was called 'tasteless'. Another one was right after the Gulf War when it came out that American tanks, on the final push towards Baghdad, used special bulldozer attachments to bury thousands of Iraqi troops alive. The story appeared one day and just disappeared the next. Cartoonists will do this, will say "I can't let this one go", and then really exploit it to make everybody aware. That's the best thing about being a cartoonist, the ability to take something that people might just let slip by.... I did one, a take-off on the Ramones "Rocket To Russia" cover with Coney Island scene with the wonder wheel and roller coaster. It's a beach scene and all these people are being buried alive on the beach by Marines and the caption was "How Gulf War vets spend their summer." Editors were furious! I did another two years ago when the chairman of Time-Warner, Stephen Ross, had just died. The year before he had just paid himself 80 million dollars and had laid off 10,000 workers. I was like "Why didn't they just fire him and keep all those workers?" What a pig! I did a cartoon saying he deserved to die and got what was coming to him. Again, several editors called my syndicate to say that I was just totally out of control.

MRR: DO THEY CANCEL?

T: Yeah, but not often. You have to have some cojones to buy this. I'm not the ballsiest thing in print, but it terms of what runs in a daily, I am. If an editor has already bought my cartoons, they probably already have the stomach to keep it. I have very few cancellations, and generally it's a slow build, one or two at a time, and I hold on to them. The big one that I lost that really hurt was the *Chicago Tribune* after a month. That really hurt because I wanted that big midwestern paper. I don't know why they canceled; they say it was just the money, but if you knew how little they pay, you wouldn't believe that!

MRR: LET'S TALK ABOUT YOUR CONNECTION TO PUNK. WHEN DID YOU FIRST GET INTO IT?

T: When I was a kid I picked up the first Clash album. Up til that point I hated all rock music. There was no music scene in Dayton, and I was only into classical. But then it was like "No, *this* is what I've been waiting for!" Then I started really getting into it. I'd go to the store and buy stacks of singles, got into it really quickly and obsessively. When I moved to NY in '81, the Lower East Side scene was ending. I saw the last Blondie concert at CBGBs. But hardcore was into full throttle. I was into Flipper, DKs, Geza X, Avengers (who had broken up unfortunately by then), Big Boys... I didn't like the L.A. bands so much except for early Black Flag, but right after "Damaged" I thought it was over. Bad Brains, Offs, MDC, Crucifucks, early Reagan Youth before they went metal. They did an entire set one night of just Simon & Garfunkle songs. I never knew those songs were actually good till then, it was just that they had never been played right! It took me a while to get into the older English bands, and ended up getting into them after the fact. By the time I got into Buzzcocks, X-Ray Spex, Wire, they were all defunct.

MRR: DO YOU KEEP UP THESE DAYS?

T: Yeah, though I lost touch with a lot of the hardcore scene cuz I got really depressed in the late '80s when I'd go to shows in NY. It had gotten really violent. My girlfriend got her ass kicked by these jocks for no reason. It was scary. Also, the metal influence was such a turn-off. God, even now, people say Nirvana was great but I'd say "they'd be good except for that metal riff he just played." I'm allergic to that! I guess there's nothing intrinsically wrong with appropriating a Black Sabbath riff, the Dickies did it...

MRR: BUT THAT WAS SATIRE...

T: ...and it sounds good when they do it! I still haunt record stores. I hate all those 'waif' bands. I've spent the last 8 years filling in holes in my collection, the '77-'86 period.

(WE TAKE A BREAK AND PLAY A BUNCH OF CURRENT PUNK BANDS: RIP OFFS, OBLIVIANS, TEENGENERATE, DIESEL QUEENS, ETC, ETC. HE LOVES THEM).

mrr: how did you end up here in s.f.?

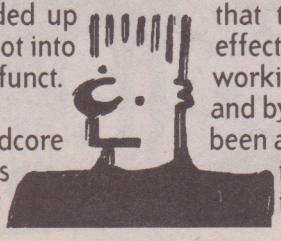
T: My wife's a grad student at UC Berkeley, but we may move back to NY after she graduates. One of the things I miss about NY is that I used to get a lot of freelance illustration work because all the magazines are located there. Even though it's total artistic prostitution, it's cool to pick up that money. But the idea of going back and paying the kind of rent I used to pay is devastating! But I like NY, the buzz and energy.

MRR: I WANT TO ASK ABOUT YOUR CHILDHOOD; WHERE DID YOU GET TO BE SO BITTER?

T: That's an easy one. I was raised in Kettering, a lily white suburb of Dayton, Ohio. My father divorced my mother when I was 2 and hit the road, leaving us to totally starve. I had a very poor childhood, and even though my mom worked really hard and did her best, it was always a question as to where my next meal was coming from up until high school. I did a lot of odd jobs. That's where I picked up a real anger towards people who are irresponsible and just take off but then think it's OK and want your love. It's like how I look at rich people: it's not enough that they're stealing your money and having you live poor, but then they want you to admire and like them. Hey, I may not kill you, that's already a favor! Then, where I grew up everybody was so right wing, racist, homophobic, stupid, ignorant. It's the kind of place where if you read a book you'd get your ass kicked! Once I read an interview with Stiv Bators of the Dead Boys, who was from Cleveland, and he was talking to Debbie Harry who was about to go on tour in Ohio. He told her, "Whatever you do, don't walk anywhere, just drive." She was like "Why?" And he said "If you walk outside, people will just stop and kick your ass. It's just part of the culture." That's true. I really hated it there. Everyone was so saccharine sweet, all these scary suburban people. It's not hard for me to see how Nazi Germany was like after living there. Everyone's got their nose in your business. If you're not a football player you're a "queer", therefore worthy of getting your ass kicked. And if you show any kind of intelligence or ability to think for yourself, you must be beaten up.

MRR: DID YOUR ATTITUDES CHANGE WHEN YOU MOVED TO N.Y.?

T: I spent the '80s getting politicized by working for companies. I became more moderate, "I'll see how this works": At that time, I viewed capitalism as being this incredibly effective, perfect machine—ruthless, but efficient. I was working as an investment banker, kept getting promoted and by '90 was a loan officer—my next promotion would've been assistant vice-president if I hadn't quit. I really saw the inside, and that's when I realized that, in fact, capitalism is an incredibly inefficient, ego-driven, bullshit-



driven thing. It's no different than Stalinism was in Russia. It was driven by greedy, stupid assholes.

MRR: DO YOU THINK THERE'S A DIFFERENCE BETWEEN AMERICAN CAPITALISM AND JAPANESE CAPITALISM?

T: There are some stylistic differences, but they are both concerned with the idea that some people are better than others and entitled to live better than others—something I'm fundamentally opposed to. But the Japanese do have some things that if I were an American capitalist I would want to emulate. Like, their disparity of wealth is a lot lower. In a typical Japanese corporation, a CEO will make about $200,000 a year, even at a huge company, and the lowest paid mailroom clerk might earn $20,000, a difference of 10 times. At one of the companies I worked at on Wall St, Bear-Stearns, the CEO made $40,000,000 and I made $8000. It's a real prescription for revolution here. It's a lot easier to keep the natives happy in Japan.

MRR: DO YOU ENVISION A TIME WHEN PEOPLE WILL THINK?

T: People think, and I like most people. But when you start talking politics, most people are stupid. They realize that everything is so sucky and so hopeless that they shut down, are so depressed. My grandfather spent time in a concentration camp in WWII, he's French, did 6 months in Buchenwald. He told me that most people were beaten before they arrived at the camp, and because of that it was over for them, they were going to die. They had given up. They were so depressed at their situation. And then there was 1 out of 10 who was so bitter and angry and contemptuous, who was always able to hold on to their hatred, "I know who my enemy is", and those people got stronger. Even if they were shot, they went kicking and screaming. Most of them survived. It was a question of will. If people hold onto their anger and focus, then it's not hopeless. If history shows anything, it's that nothing lasts forever. This will not last.

MRR: BUT WILL IT GET WORSE? WHAT COMES AFTER? I ALWAYS HOPE THAT THIS SYSTEM WILL DESTROY ITSELF, BUT I'M AFRAID THAT ALL I SEE EMERGING FROM THAT IS FASCISM.

T: It's there already. The Right is ready and the Left is just wanking off, that's the thing I don't like. All my friends are in favor of gun control; I'm totally opposed to it. How are we going to beat off the fascists when the crunch comes if we don't have guns. They laugh at me, but that's a real problem, a real tactical issue. There could never have been a French resistance if they didn't have guns.

MRR: I ALWAYS HAD FAITH THAT THERE WERE CERTAIN CHECKS IN PLACE THAT COULD DETER THE OLD FASHIONED STEAMROLLER FASCISM, LIKE UNIONS, ETC. BUT THERE DOESN'T SEEM TO BE MUCH IN THE WAY ANYMORE.

T: No, there doesn't. I think most people really feel like they don't have what it takes to rule, and they want someone to tell them what to do. People like to be controlled, even in a love relationship, it's really convenient if someone knows what movie to see or concert to go to, where to eat. It's comfortable, but after a while you should get a little nervous and twitchy and want out. That's what I'm counting on. Plus, you don't need everybody. Ninety percent of the people assholes, but 90% have always been assholes. Look, one winter in NY, my landlord decided he was going to save

money and we didn't have heat. I organized a rent strike. My roommates said I can't do that because I'd never get all 14 apartments to participate. I agreed, there was no way, but even with just 5 we'd get the landlord's attention. In fact, we got 8 and got everything we wanted. It took 4 months, go to court back and forth, but it paid off. Not only did we get the heat turned back on but we got rebated 3 months rent. You don't need everybody.

MRR: IN OUR CURRENT POLITICAL MALAISE, WHAT DO YOU FOCUS IN ON LIKE A LASER?

T: With Newt Gingrich, in some ways he's very boring, just Reagan and Bush continued, because Clinton has been such a loser president. At the same time, it's the smugness.. it's interesting to see the Speaker of the House as acting President. It's the abdication of the Presidency, which is something we've never seen, not even in the final days of Richard Nixon. Gingrich was a nationally televised speech; I sure don't remember Tip O'Neill having a nationally televised speech with a Republican response! It's an interesting situation, a shadow presidency, like a schism in the old Holy Roman Empire where you had five Popes or three Kings of the same country. It's very odd, and I think it's the beginning of the end. Everything seems to be spiraling to a conclusion. Homelessness used to be just a nuisance if you were an insensitive conservative and a tragedy if you were a liberal, and now it's a huge social problem. There are 10 million homeless in the US, one out of every 25 of us. Then there's the demonization of blacks, the obsession with building jails to house our young people instead of schools. We're throwing away our young people. When I was a kid I felt that nobody cared about me, but now we say it! It's considered OK to cancel school lunch programs, cuz that's cool because you're saving the taxpayer money. These people are out of their minds! Meanwhile we're clinging to an incredibly outdated ideology. There's no way it's going to save us. The popular culture is bankrupt, though it's interesting that some film is getting better. Look at "pulp Fiction", a mainstream film that is so nihilistic yet existential. Throughout all the chaos that takes place in it, there are no authority figures appearing, no cops, nothing interferes with them. Only their own decisions impact themselves. It's a statement on how young people don't see authority. I went to Belize, a country without any kind of central authority. There's capital, where the police station is, and the rest of the country is dirt poor, with subsistence farmers living in the jungle. There are no street signs because there's no one to put them up. The maps don't make sense because the roads are made by whoever lives nearby and needed a road to get to their town. There was a tool booth on this bridge, and sometimes there was someone there and sometimes there wasn't. It wasn't a government employee; it was whoever needed money. There is no authority. The currency—anything goes. No schools, no sewage system, no phones. I asked what happens if someone steals something. They said they used to call the police in Belize City, who'd drive out. They drive 6 hours on really bad roads, getting all drunk, and by the time they arrived they were ready to kick ass. They'd shoot people at random, and no one wanted to call them anymore. They caused more chaos than what they were coming to solve. Now, they just deal with it themselves, and it works. It's the model for anarchy and it works. No one's starving, they have little plots, but there's no regulation, no one who says I own this land and you don't. I think that's what we're moving towards. The choices you make are up to you. The President has abdicated, the cops have abdicated, and the Congress has abdicated and aren't leading, just trying to save their skins while working for the corporations. The corporations aren't leading; they're just trying to make money for their executives. The family structure is dead. All the institutions are bankrupt. It's like one of those "Tales From The Darkside" where the guy won't admit that he's dead even though his face is falling off. I think this country died quite some time ago, and I can't say I'm terribly sad about it. I just wish we could get over it and move on to the next thing... and that not be fascism. But if it is fascism, let's get that out of the way too. We're already dealing with so many fascistic tendencies as it is, like in Montana they tried to pass a law that required gays to register at their local police station because sodomy is against the law there. Registering people at the local police station was always the first step before rounding people up and putting them in cattle cars to send them not so far away to be burned up. I see a lot of that here. There's a quote that goes something like "In England, fascism will come in a bowler hat". In the US, it will come in a baseball cap. The tendencies have always been here. It's always been a very reactionary country, a selfish country, full of people who stole it from the people who were here in the first place as violently as imaginable and then ever since then have been fighting over the spoils of what they've stolen. They're like a bunch of thieves after a bank heist. It's a scary time, what with the Speaker of the House looking for socialists on the editorial boards of newspapers. I *wish* they were socialists! Believe me, they're not! I'd have a job right now! They're very middle-of-the-road conservatives, which is unfortunate because these are not middle-of-the-road times.

MRR: ONE LAST THING; ANY ADVICE FOR YOUNG CARTOONISTS? FOR INSTANCE, DO YOU USE A COMPUTER AT ALL?

T: I don't think the technology is good enough yet. I could scan the drawings in and do the shading that way. But it's a very tactile process. I use scratch boards. You draw the cartoon first using India ink, then you scratch out using a sharp tool to make the white lines on the side that give it a woodcut look. Then you put the ziptone down and use a razor blade in a precision manner. Then you go back and fill in anything that the ziptone lifted up. But it's fun, and when you're done you've got ink all over your hands, it's fun! Other than that, I just advise people to get their work out there, do mass mailings. I had a job in a mailroom and used the postage meter to send out thousands of things. Years afterwards, I was getting responses. Keep bombarding them. You'll pile up rejection letters, but keep at it. Keep creating. During those years when I stopped drawing, it would have been no big deal to have killed myself. That's what I don't understand about Cobain, because he was still creating.

MRR: YEAH, BUT YOU WEREN'T MARRIED TO COURTNEY LOVE.

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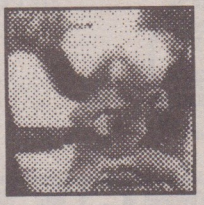

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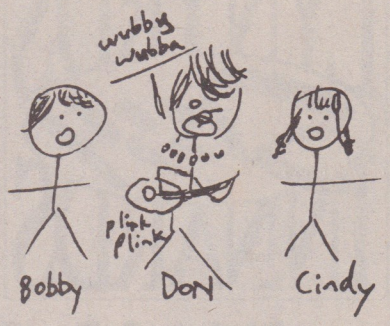

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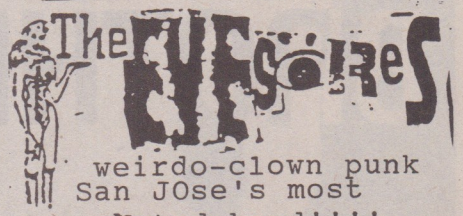

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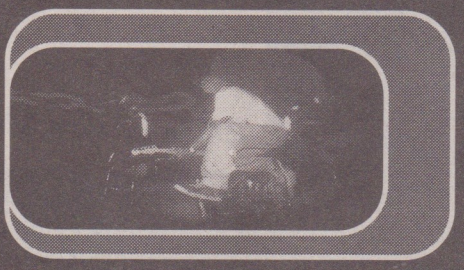

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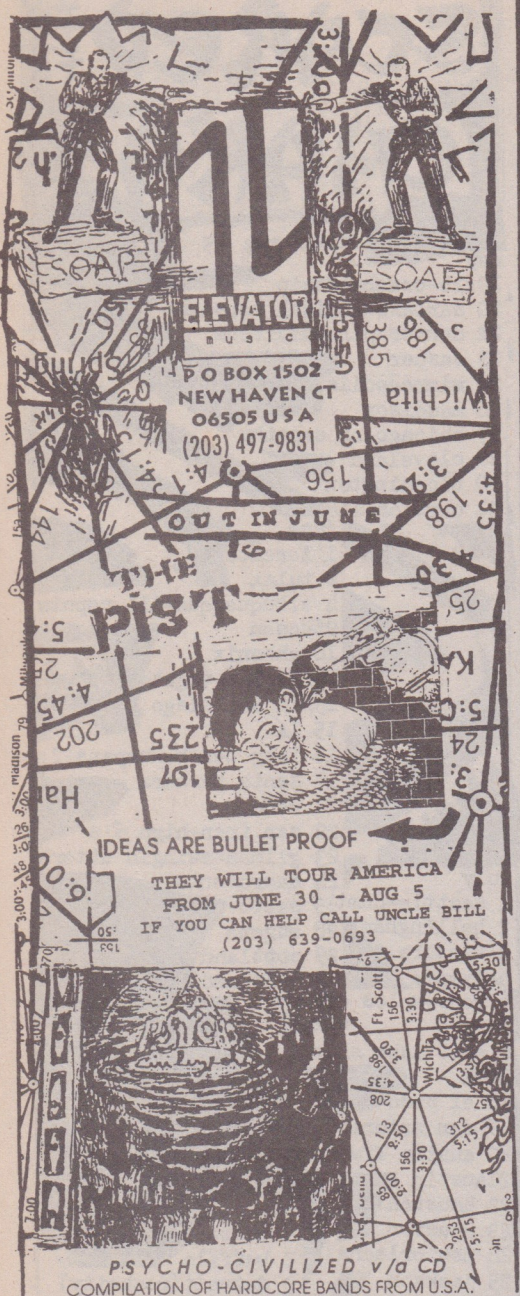

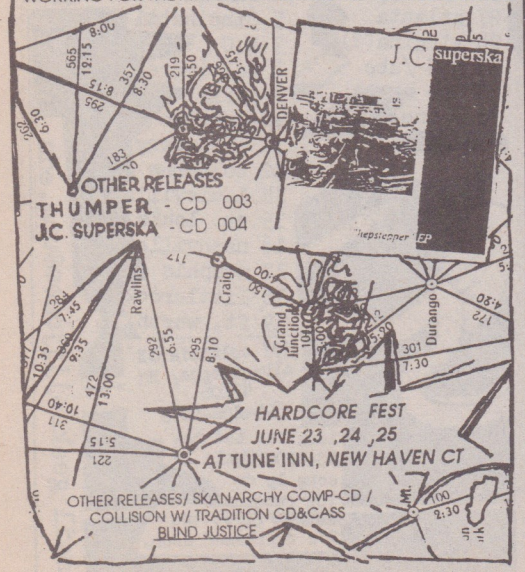

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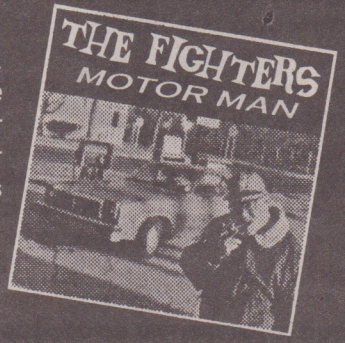

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Conflict

In September 1994, a French band and some individuals involved in the anarchist and punk movement have coordinated a 9 date tour in France and Switzerland. It wasn't only a Conflict tour, but really a global benefit tour for the whole French anarchist movement in all its different forms (anti-fascism, anti-sexism, anarcho punk solidarity,...). From the beginning 'till the end, this tour had been organized in a real DIY attitude by individuals, groups, collectives, fanzines, newspapers and bands, all working together in the meaning to join the acts and the ideas. All the people who took part in the organization of each gig were the collectives themselves and not some commercial agencies or "money maker" organizers. Conflict came only for the costs as well. The following interview started to be done during this tour, and the most important part of it was realized in London during the "Anarchy In The U.K." festival in October 1994. Finally, some people of Conflict, not present in person at the time, answered some questions by letter.

MRR: Why did you name your current LP Conclusion? with a question mark? Paco: It's quite self explanatory really. A lot of people were saying that Conflict may be finished: "It's all over". Is this the end? So we called it *Conclusion?* to verify everybody's thoughts and we put a question mark to wonder whether it was a conclusion or not. I'll leave it at that. People will make up their own minds. **MRR: Why are the keyboards more important now?** Paco: They just evolved with the whole progression

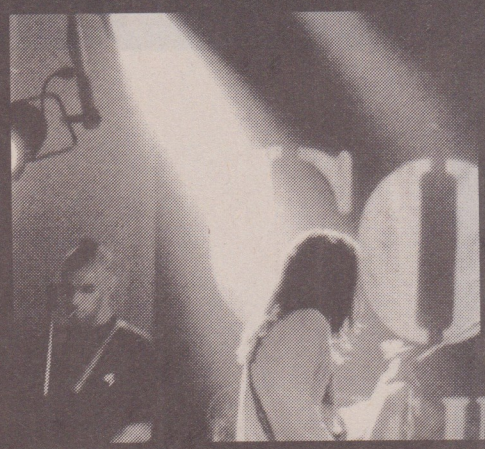
of the band. The keyboards came in almost by accident really. there were no plans to have keyboards. It just happened in the studio and then carried on from there. **MRR: Why did it take so long to release this LP and why did you remix the first LP at the same time?** Paco: We didn't remix the 1st LP at the same time. it has been mixed since about 1986. It's just taken this long to get us to bring it out. It was just a coincidence that it happened at the same time. It wasn't so long to release *Conclusion?*. It was that we all were doing other things and it just took that long to get together. It just what happened. We didn't split up and then decide to start again or anything. All the time. me and Mark took the time to work on the music of the LP. over two and a half years we worked on it. I just drove to Manchester or he drove to London and it just took so long to do because we were so far apart. For the remix of the first LP. it was a rerecording. it wasn't remix. It was just me. Colin and Kevin playing on it. In 1985 we just came back from doing a couple of gigs in America and decided to try to rerecord a few of the old tracks again because we wanted to have the rights. The licensing was with Corpus Christi Records and we wanted to have another version that belongs to us. that's why. **MRR: Your first 3 albums were all attacking the system, and from Against All Odds you've been taking a different sort of politics, more thinking back. Is there any message trying to get through, like thinking what you've been doing?** Paco: I think it's just the way we evolved. It became a danger that Conflict could become a government within a government. And I will try to say a different, not so direct stance. more the personal: "Think about yourself". We never meant to tell anybody what to do. what to think. but that was the way people interpreted it. So. with the latest stuff. there is a lot more personal views of certain angles rather than just a direct all out approach... that's it. really. **MRR: About "Anarchy in the UK" festival, in October 1994 in London, the way you organized the last gig, the way it was cancelled (but happened), and everything.** Paco: We organized it for a long time. We thought it would be quite good to do. We were quite surprised that we would be allowed to do it and then of course our friends in blue uniforms came along and made sure it wouldn't happen! And then it was very hard to find somewhere else. But we had no intention of being beaten by the police. We had to do this gig wherever it happens. So we worked on it while doing other things. We were in the "Anarchy in the UK" festival. and it did thankfully. we were really glad everybody supported us and everybody believed that we would actually do it. rather than say: "Oh no" and just walk away from it. It was a really well attended. really good people. a really good attitude. But I was really disappointed with the lack of response from the British sector. really apathetic. almost pathetic that so little of the British public got involved and it was an embarrassment for this country for how many Europeans and other people worldwide came here while the British didn't show their interest whatsoever. That really did annoy me personally as I'm sure it did a lot other people too. It's not so much "Anarchy in the UK" not as much as "Anarchy for everywhere else in the world just happens to be in England at the time" It should have been called! Maybe a long title but it should have been. **MRR: Do you wanna talk about the situation in England at the moment?** Paco: There is the Criminal Justice Bill. the way that the press are putting it across to the general public: it's gonna protect them from getting their houses squatted and protect them from having noisy people making parties and ruining public lands. The actual fact if people looked into it. they would realize if they belong to a family of more than 4 people and walked down the road in anyone's town they would also be liable to be arrested. There's one point out of 78 or so. clauses. that would affect everybody's everyday lives. People just don't realize because the people are so apathetic in this country. They just cannot be bothered to look into the actual fact of what is actually going on. while they are all out or sitting at home. there's such a "we're are all right. Jack" attitude. It makes me sick. it makes this movement happen. Because these people are so apathetic. the Criminal Justice Bill will come into power and I'd like to be told I'm wrong. if that is the case.. **MRR: What did everyone do during Conflict's sleep?** Paco: Turn over. pass the pillows up. dribble... Myself and Mark worked on what turned out to be *Conclusion?*. We were all doing others things. and all decided it was a good time to step out of playing. just see exactly what was going on with the whole movement in general because it is really hard when you are in there. looking around you. You have to get out to look in to understand what is actually happening. If you understand. well maybe... **MRR: You want to mention your other projects?** Paco: I have a project with Experiment and an other one with Fear Of Fear. two separate projects completed. As far as bands go. we are all in unity as far as friends' support goes. Mark is working with Schwartzeneggar. Ferenc worked with other bands in the past. Marshall is doing production for various music projects. Colin is doing various things. musically as well. we all get involved in various ways: Paul works with his other band called Choke Out. as well. we all have time for Conflict and we all make time for ourselves. each other and everything else we want to do. Which is one of the nice thing of being an independent band. that you can actually decide without having a record company telling you what to do and when to do it. **MRR: Why**

didn't the "Academy" movie come out? Paco: Arguments over who owned the rights, the cost of putting it together, where it had to be put together. I'm not gonna start slugging particular people off, but the particular companies involved know who they are and it was an argument over a ludicrous fee trying to be charged and we could never raise the kind of money to bring the film out. **MRR: Are you making an other movie?** Paco: We are hoping to collect films from various gigs and also from various things that happened over the years and make an actual film of the whole scene rather than watching a nice Conflict gig on your telly... It what's the movement's about, with bits of Conflict being thrown in here and there. But when it will comes out... who knows? **MRR: You were in trouble with the police: has it affected the band? In what way? Has it weakened the band? Is Conflict still a target for the government?** Paco: Personally or as a unit, in some ways it is very easy to say: "Oh well, let's just forget it." In other ways, that is the way it turned out, well why should we? It makes you more determined to do something. It's like the taboo factor of not being allowed to do it, so you want to do it even more. If your mother tells you you're not allowed to cross the road, you cross the road twice. And if your mother tells you you can cross the road, you don't want to anymore, it is no fun. It is the same sort of thing. It is quite nice to be still respected as some kind of threat by the authorities because obviously we are not just kidding ourselves. Me personally, I can only speak for myself, and I feel stronger than ever in fighting authority in this way because it's working completely fascistic. Obviously, with the Criminal Justice Bill and everyone else in this country is going on about how it is so free. I can't see just how somebody can say it is a free country, that's all. Especially somebody in power can stand in front of millions of prospective voters and say fight for the right, for this country still to be free and, pass through this sort of bill, this sort of politics, these sort of ideas. It makes me really determined to carry on, not just with Conflict but personally in various ways, how I live my life in general, doing various things... **MRR: What were your impressions of the French (and Swiss) tour? Did you see differences with other tours in other countries or whatever?** Colin: The French tour, as far as I am personally concerned, opened up both my eyes and my feelings, it was like a fresh start for Conflict, like another challenge, which by now had become needed, due to stagnant visions. The tour was very well organized and attended and I think with the work put in by Kochise, most people understood what the tour was about and why it was taking place. I think the tour was very successful and look I forward to autumn when it is suggested that Conflict will return to France. Mark: I've been touring with Schwartzeneggar in France before, and we were really surprised how good it was. We didn't know what was to be expected with the reception of people. Every night when we'd finished we'd say "this is really good." I mean, we were more than surprised. With the Conflict tour, even better, because Conflict are more known than Schwartzeneggar, at the moment, more people have come see us, and they knew the material as well, the songs and everything. It was really fantastic. I can't wait to go back. Paul: The French tour went very well indeed, the people were amazingly friendly and the venues were very well organized. The crowd response was very good too, with people interviewing us, regarding our views and beliefs and the French tour in general. The bands who played with us were excellent, especially Kochise of course, with whom we struck up a very good friendship. We must not forget too, the people of Geneva who treated us brilliantly. Ferenc: It was a total culture shock for me. I've never seen anything like it. The fact that most of the places were alternative venues (3 squats, 1 social place, 1 cultural place, the others were rented venues), also the fact that the concerts were organized by anarchist movements who have done it because of the movement. Not like over here, the principal way you can get gigs is through a stated promoter who is in it for the money... It's, I don't know, it's one of the best things I've seen, really. Marshall: It's what I think, too. That was really good because the people were excellent, they were really enthusiastic and positive people. Plus the audience, a lot of people were involved in making the tour happen were really good people. And it's nice to see some boneheads get what they deserved... **MRR: And about the fact that it was a benefit tour?** Marshall: On this subject of the benefit tour, it shouldn't be anything else really. **MRR: For each of Conflict's gigs everywhere, or for this French tour you mean?** Marshall: For Conflict, really. For what we are doing in general. Really, you know, the effort of

what you do and what you enjoy should go to helping people who are fighting society or fighting the wrongs of society, or the injustices of it. That can only be a good thing to do that. That should be the only way, really. **MRR: To speak about something else and because the "Anarchy in the U.K." festival just happened few days ago, do you like London? Yes? No? Why?** Paco: I like it 'cause it's the city I live in. I hate it 'cause it's so unfriendly. I can't really say much more, it's the only city I know or I've been. You can go out on your own and no one will speak to you at all, and if you speak to someone, they look at you as if you are mad. And also England is the only country I know, with the exception of Spain ('cause I'm half Spanish)... if you are walking into a bar in France and speak in English, somebody will try and serve you, but if you walk into a bar in England and don't speak the language, the reaction will be "speak in English or fuck off!," and it really annoys me. And it also annoys me when people from England come abroad and don't try a little to speak the language. I always try a little, at least a greeting, in French, in Dutch or German or whatever country. Marshall: I don't like London because it's too self obsessed and people who live here think they have a responsibility to live up to something that is nowhere else. I suppose a lot of people in big cities do that. When it comes to music it's like it tends to be very cliquish. But in some ways, London is really good because it's a place where people can afford to live together and fulfill their lives if they feel at all outside of it in society. For people in London, it's quite easy to live in your own way in that sense it's good. It's in theory divided between people who are free thinking and people who integrated into the morals of society. A lot of the music is sort of like on the other side of the fence really. So there's not much in the way of live expression about resistance to tradition, really. But then again you can make your own scene, live your ideas with people, share and then live in society. **MRR: Do you think you could live in the country?** Paco: I am a Londoner and I think alone I would get very claustrophobic in the country. But with my family or a few friends I could live there as well and then I'd feel ok. If I live in alone society as a man I tend to get claustrophobic, because I used to live with a lot of people. Ferenc: I'm not from London. I came to London 6 or 7 years ago, and the main reason to come to London was for the gigs. Music has always been a very big part of my life. I've seen some of the best gigs here, and from my angle I love it. But 2 or 3 years ago, suddenly the whole scene changed and everyone just stopped giving a fuck about music and that's something that's really wrong at the moment in UK, as far as music goes. The people who are killing British music are the British: if you are an American band coming over, then it's great; if you are a British band, no one will go to support you anymore. Nothing gets up my arse like that. As far as London goes, atmosphere, socially, it's really cold. It's not a nice place to live in. I basically go along with what Paco and Marshall said about complete strangers talking to each other, it just doesn't happen in London at all. **MRR: Conflict has been considered, or is, like the most important anarcho punk band with Crass. The first idea in Conflict was this idea of anarchy, so do you consider yourselves anarchists? Can you give your own perception about it (philosophy, state of mind, activities or whatever)?** Paul: Anarchy is the only form of human society which leaves open the way to the achievement of the greatest good for mankind, since it alone destroys every class bent on keeping the masses oppressed and in poverty. It forces mankind from the government. We are in a world which was always been divided into oppressors and oppressed. Anarchy is a dream that could possibly become reality. In my lifetime, maybe not, but people need to be aware of anarchy, be taught about and in years to come they will know what anarchy is really all about. And to quote Malatesta: "If today we fall without compromising, we can be sure of victory tomorrow.

Colin: The anarchism which I now feel is one of a more personal level, like a self belief. In believing that you can achieve personal goals, aims, etc. and by doing so, you create better things and places. It's too vast to think of challenging governments and armies at one time. But if we do only what we want and not what we are told and stick to what we know is right and wrong and persuade as many people to adopt this attitude along the way, then things will change for the better. We all know that governments will continue to prove the thinking person right time and time again, and public opinion is changing fast and it can only be a matter of time, before the good outweighs the bad. Marshall: I have thought about quite a bit in the past. There's a certain definition of anarchy which suits me to a certain degree. It's all about the way I live my life. I don't live my life because there are these anarchist morals, things like that. Ten years ago I was interested in learning about philosophies, Buddhism. My first beliefs and feelings when I was a teenager were that there are terribly things in the world and I wanted to do something about them. I haven't been complacent in my life in many respects. I think the fact the way the movement has gone since I was a teenager, it seems that we can only get better and bigger. It seems to me that people are waking up to the injustices in the world more and more, on all different fronts this particular front of punk, feeling really angry about things and expressing it. That's on one front. And this other front where people are locking up to freeze and realizing they've got to

change their lives in order for the world to become a place where they can still meet other people in 20 or 30 years. We can successfully live together without killing each other. 'cause it's the way things are going now. When we played in Agen (southeast France). there were some of young people who were there who took to that feeling and that sort of idea. If we do the struggle together. I believe that we can do it. if the idea that it still exists is still strong. Paco: I can't understand everybody has to be so continually and persistently violent all the time. From a personal point of view. I disagree with a lot of the things. not just what Conflict talks about. but in what I see in everyday life there's a lot of wrong doing going on. I just can't understand how many people can live with religion. Religion's used to cause death. while one of the main points of religion is "you shall not kill". Essentially. I cannot see why people fight over something they know nothing about. It makes no sense. I don't think you can ever achieve true harmony in the world because the human race is naturally too greedy. No one will ever give everything to everyone else. all the time. There will always be someone to spoil it. There's always somebody who wants more than someone else. or people who just get jealous being equal to someone else. so they want to be better. to have a bigger car. a bigger house. more money. bigger everything. more of everything. You will never have a true idealistic state where everybody gets on with every one else. because the human race cannot and does not work like that. So I just try to live my own life the best way I can. within my own means. and if I don't agree with something. I won't do it: if I agree. I will. I just try to find my way between all the things I think are right or wrong. I believe no matter how big a movement we think we have. we will never change the minds of everyone and especially not the people with power. because people with power don't want to peacefully give it up unless we gain power getting arms and fight them. which does seem to be as bad as they are. We never gonna change them. For a suggestion. I want people happy with what they have. but it's only a suggestion. So I've given up the idea of world peace and world harmony. I just try to have my own peace. and I choose my own friends. and I try exist in the best way I can as peacefully as I can with my friends and family. And I hope they believe the same things too. Of course. I'm get in moods. I lose my temper. I have fights. I can't help doing it. but if I could. I would rather not. but I do. I'm a human being like everyone else. I just try and exist in my own space. the best way I can. Marshall: I think that people have gone too far from their roots to understand what to do with it. If we put a big bomb in the middle of The City (business area in the center of London). blew all the buildings out. probably it would kill a lot of people. Personally. I think I'd have a wry smile on my face because to me it's a symbol of a real period of greed. Personally. I'm more in favor of terrorism than peaceful running. because I think it's more like kicking people the only way that they really understand. It is seen as crime and not in terms of expressing something else. the expression of a dissatisfied society. Mark: The traditional view of this word as perceived by the general public is summarized by the definition above. My personal outlook on the word anarchy and anarchist do not fit with the calamitous view upheld by society in general. and so I seldom use the words. I find it sad to describe the similar beliefs of many people with such a 'broad brush' term. which many people find threatening i.e ("I want to be an anarchist. get pissed. destroy." J. Lydon 1977). and I find it very difficult to generate or find a suitable description for my outlook. As I live in England. my views are largely based on my experiences here. and how the English socio-political system operates. Over the past few years or so. I have noticed. as many people have. the degeneration of society in England. and it has come to a point where many people are living their lives in fear. Fear of crime. unemployment. poverty. homelessness. etc. has taken a grip on a large proportion of English society. and I feel the use of government policies and the presentation of these issues in the media has strengthened the grip on the public of this growing set of phobias. This fear works well as a weapon for the government as people solely concentrate on their on personal well-being. leaving wider sociological issues ignored. therefore giving government more strength in reshaping laws and policies. further squeezing society into a tighter. more controllable body. At this moment in time. I find it frustrating to see so many people living their lives as they've been told to live them: i.e get a job. get married. have children. get a mortgage for your house for the next 40 years. look forward to your holiday once a year. look forward to getting your pension when you're 60-65. (if you don't die before reaching that age). etc. etc. The indoctrination of these kinds of scenarios in peoples lives. is in my view a difficult nut to crack. and I think attitudes will not change overnight. but perhaps over a series of decades. As with most living organisms. humans are reluctant to accept rapid changes in their environment but can cope with alterations over a long period. For instance. in the 1970's in England. vegetarianism was considered to be something practiced by 'crackpots' or 'weirdos'. but progression through the mid 80's and 90's has made this dietary practice acceptable to society. The same can be said of the growth of veganism at this present time. The methods employed in education from young age also carry some of the blame for the attitudes of society in general. Many people are



churned through the education system and molded to believe that what they have been taught by their education both in school/college, and through media manipulation is the correct way to think and behave, and any other is generally unacceptable. I personally feel that people find it hard to, or refuse to, question the pedantic psychological and sociological frameworks present in their lives, and are compelled to follow their predetermined path through fear of straying. And if I was to simply define my idea of the word 'anarchy', it would be something like this: knowing yourself, having your own personal opinions and beliefs without bowing to pressure, respecting the planet as being home for everything, (animal, vegetable and mineral), having an open mind. **MRR: Don't you think it gives more to a band to do a tour like you did in France, live a sort of anarchy through relationships, instead of touring with a booking agency and a tour manager?** Paco: I think the tour in France was really fantastic. The hospitality and everything was absolutely brilliant, it was just the best thing I have personally done for years and years. I feel it opened my eyes again. But it's still a small group of people and it's always the same small group of people talking to the same small group of people. I realized that one of the reasons to organize this tour was to stop all the older people that think they believe the same as everyone else, stop fighting between themselves. There are various political groups who don't agree with other various political groups, whereas everybody's point was identical, just because somebody did not get on with somebody else in their group that meant they could not work together. That's the way it's gonna go on unfortunately. I pleased with the solidarity in France and Switzerland, compared to what's happening now in Britain. There is so much more togetherness, it does make you think for a while. I remember the way it was in England, everything people have agreed doing for so long, but everybody just gave it up because they discovered that if they go out and get a job then their life gets a bit easier and stuff. It makes me sad. I think if everybody starts it again and just had the sort of attitude and the sort of things we saw in France, with the company, the organization, the friendliness and everybody talking, then maybe they could build up a lot bigger and not so cliquish. What I mean by clique is that you are in some club and "we don't know you so you don't join," which is very much the sort of scene that's in England, particularly in London. "You come from the wrong town, we are not sure whether we should be talking to you, you used to be with that group of people and somebody from here spilled my drink one day so we're not speaking to you." There's still a lot of it going on and stuff. I hope that the tour we did in France served some groups in reducing differences and that they did make up and decide to work together. It's all very well having an idea, and if you've got 20 groups of people with the same idea it will always remain 20 small groups. Whereas, with a big group we can actually do something. Twenty small groups have no power whatsoever: one big group has a lot more. For example, Greenpeace, the way it built up as a group of friends in a room unhappy with what was going on, so that motivated the actual concern. Now Greenpeace can do a lot of things to stop companies and corporations who destroy the world. But if Greenpeace stayed as 3 million living room homes of people all thinking about the same, 3 million small groups that never talk to each other therefore nothing will never be achieved. So I think communication is the most important thing that we need to work at and split stupid differences and just get on with the job at hand, which is like making this place better for all of us, and it does not need to be through material and financial gain. I know many people who are very happy just by living on next to nothing, just being happy with their existence, the way they live with their friends, their lifestyle. They still have enough money to eat, clothes on their back and they're still existing. They do not need anymore. Unfortunately some people feel they do need more and that's where we always have problems. **MRR: Some plans for Conflict?** Paco: We have no set plans, we never really have. We are taking one step at a time. One step was the "Anarchy in the UK" festival, and how our gig could affect the whole scene. Obviously, it did quite a bit since the police got involved. Now this is out of the way so we look forward to other ideas and other plans, but nothing at all is definite, no set schedule, it's just what happened. The one time we ever thought of stopping was the day after the Brixton Academy. When we really had to say "Are we really turning into a government within a government?". We became so political that we had to put the brakes on and slow down. We had a meeting the following day to say "Well, do we carry on or do we finish?". If we finish off then everybody will presume that we were a government and we are just let everyone down. Rather than that, we try to explain the reasons why we don't want to be a government which is the main reasons why we kept going. There are still problems to be solved, talked about and to be discussed. And if we can inspire people to discuss problem through things that we say and do, then all will end good. **Conflict c/o Mortarhate / PO Box 48 / London SE9 / England**

NO EMPATHY DON'T LIKE IT

Chicago's No Empathy has been around for like 10,000 years. Well, 10, really. In any case, I recently sat down with lead singer, Marc Ruvolo, to dish about his band, Chicago, touring, and bitter, fake homosexuals.

By Davey Houle.

MRR: Gee, it's been a while, eh?
Marc: Yeah, a while.
MRR: So how has that infamously catty Chicago scene been treating you?
Marc: let's just say I like to amuse myself by dropping ridiculous rumors into the Chicago grapevine and seeing how fast they spread. It's scary, it's nationwide. After a while, you really cease to care, really.
MRR: I suppose that's why you need to get out of there for a minute or something. Hence, the tour, right?
Marc: Well, No Empathy didn't go on tour just to leave Chicago. Although Desert Hot Springs sure feels better than Chicago in February. Anyways, playing all over the country with Oblivion and Smoking Popes kicks ass itself.
MRR: How many No Empathy tours have you done so far?
Marc: Three.
MRR: So you've been doing No Empathy since '84. Why are you still at it? And why aren't you further, more successful?
Marc: I think people have a really warped view of success. Is success being rich or famous? Or is it just being able to do what you want from day to day? When people set artificial deadlines, "I must be this far by age 30," that's shit. It's your life and life doesn't cease after a certain age. I travel. I make music. I meet people. I am successful.
MRR: Well, your new record, You're So Smart, sure is. Fuckin' punk rock!
Marc: Yee-haw!
MRR: Which songs are you most proud of?
Marc: On the new record, it would have to be "The Critic," which details my disgust with music writer who seem more intent on showing you how creatively they can slam a band than offering any information about the music. I also like "St. Jack" because I think Jack Kevorkian is punker than 90% of the people who read MRR.
MRR: And you've got a cool format for your 7"s, too.
Marc: Yeah, the new You're So Smart is a triple 7" box set. People think it's elaborate, but really it was cheap as hell. They're just 7" tape reel boxes with printed stickers attached and then we shrink-wrapped them. They look great but cost about the same as a 12" vinyl LP to manufacture.
MRR: You also run Johann's Face Records. Besides No Empathy, who else is on your label?
Marc: Onion, Smoking Popes, Apocalypse Hoboken, Smoothies, Robespierre, Not Rebecca.
MRR: Speaking as success, you also book all-ages shows. What's the big deal about your booking shows at Metro? It seems like an ideal place with an ideal situation for bands to play. Why the controversy?
Marc: I do $5 all-ages shows at Metro in Chicago. They're weekends. The bands play the same amount of time, get paid equally. I get to personally supervise the security, and none of the bands have to pay a percentage on the merchandise they sell. I take my expenses only, and we've had 7 great, packed shows so far. I don't advertise on "Modern Rock" stations or try to hype yuppies into showing up. It's just a large venue I rent so bands can play big shows. Of course, Ben Weasel got it up his ass that Metro were the evil ogres out to eat up the punk scene, so he started a big stink. So far, I've had no complaints. I have no desire to be a professional promoter, and if it gets stupid and unfun I'll just stop. I don't force people to go to the shows—or bands, for that matter. If you don't like Metro, don't go. Do your own shows like I've done for I'll probably go to those, too.
MRR: It seems like a lot of jealous, hissy fighting to me.
Marc: It is.
MRR: I guess you could always pose as a homosexual to get your

dick fake sucked in some queen's "porno" movie.

Marc: Huh?

MRR: Ben. He was in that one movie and that one queen—who was supposedly sucking his dick—was really sucking his own thumb!

Marc: Why pose as a homosexual?

MRR: I don't know.

Marc: Whatever.

MRR: Anyways, speaking of Ben Weasel, what about that Ben Weasel Don't like It 7"? How'd you get him to appear on it? I've heard stuff like you somehow tricked him into doing it or whatever. What's the real story?

Marc: I asked Ben to be on the 7" and played him the song. He liked it and said, "Okay." He came to Attica Studios, and I gave him some ideas of what to say. We even opened for Screeching Weasel at McGregor's for the 7" release party. There was no trick. Ben and I were once friends—now we're enemies, I guess. But that seems standard Ben Weasel procedure for people that he can't control. I don't care either way.

MRR: So what's your take on the whole "Selling out of the Punk scene" then?

Marc: The so-called "selling out of the punk scene" or the "Underground" is a load of shit. The underground is self-perpetuating. It's out there in warehouses and basements with new shitty, exciting bands hacking out songs and records and shows. There will always be new bands and music, you just have to have the patience to seek it out. Let the majors buy up all they want—they still don't have a clue as to what's good. It's magic to them.

MRR: [looking at the clock] Oh, shit! I really have to get off to work here. I guess we should wrap this up. What are your future plans?

Marc: Just put out more records and get a computer so I can be a bigger fuckin' geek by getting in dumb arguments on-line.

MRR: Just like Courtney.

Marc: Yeah, her and everyone else it seems.

MRR: Who do like better: Courtney or Madonna?

Marc: Courtney. But I'm not going to run out and tattoo her on my fucking body, you know?

MRR: Good. Michael Jackson or Prince?

Marc: God, Michael.

MRR: Green Day or the Offspring?

Marc: Hmmm...Smoking Popes.

MRR: Melrose or 90210?

Marc: Melrose!

MRR: Maximum RocknRoll or Punk Planet?

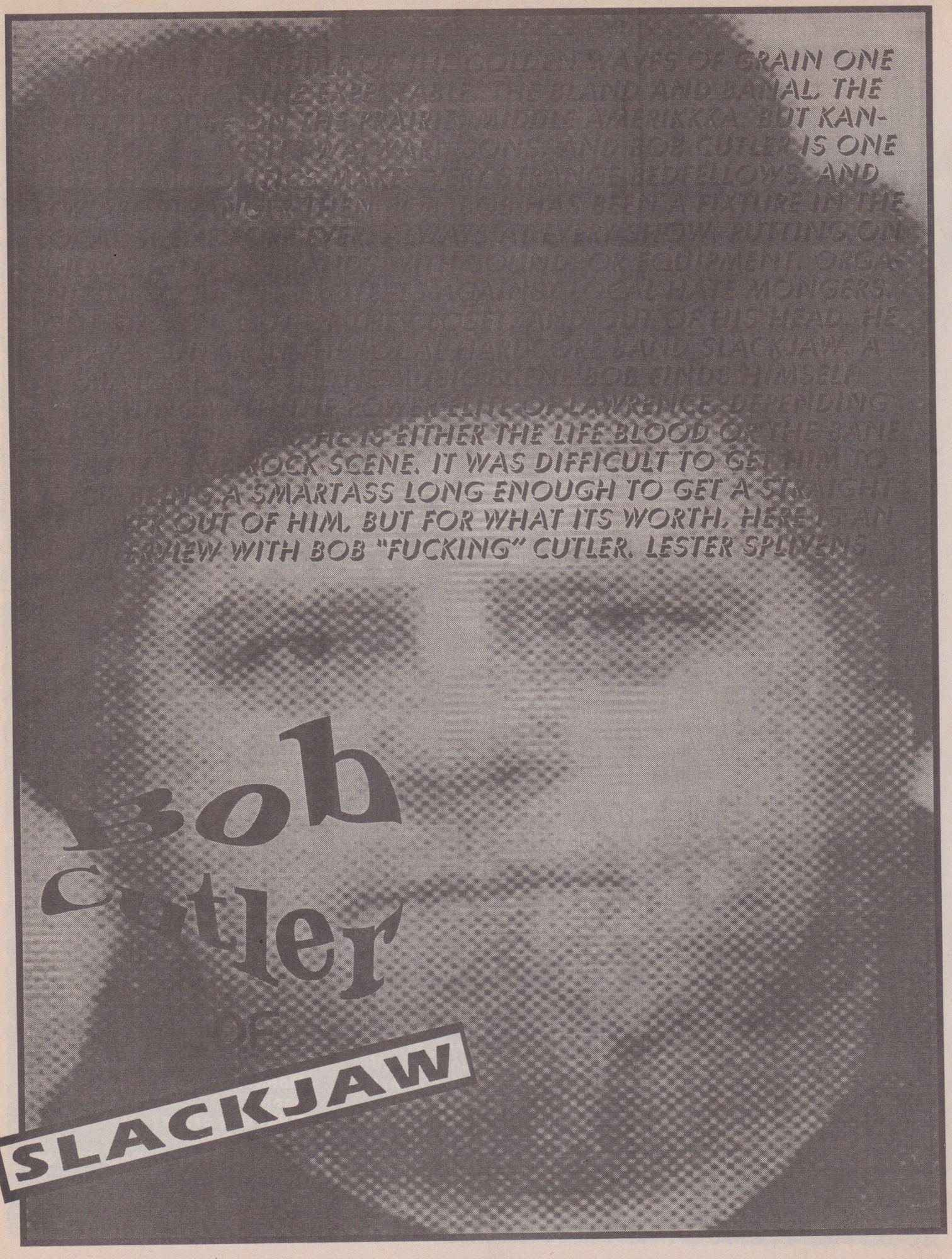
Marc: Who's this interview for again?

MRR: love or sex?

Marc: L-O-V-E.

MRR: And finally, New York or L.A.?

Marc: Chicago blows them both out of the water! It's got it all.


OFFERING MIDDLE OF THE GOLDEN WAVES OF GRAIN ONE
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WARD JONS, AND BOB CUTLER IS ONE
MAKES VERY STRANGE BEDFELLOWS, AND
THEN BOB HAS BEEN A FIXTURE IN THE
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WITH SOUND, OR EQUIPMENT. ORGA-
AGAINST LOCAL HATE MONGERS.
OUT OF HIS HEAD. HE
LOCAL HARDCORE BAND SLACKJAW. A
MUSIC SCENE BOB FINDS HIMSELF
THE POWER ELITE OF LAWRENCE, DEPENDING
HE IS EITHER THE LIFE BLOOD OR THE BANE
ROCK SCENE. IT WAS DIFFICULT TO GET HIM TO
A SMARTASS LONG ENOUGH TO GET A STRAIGHT
OUT OF HIM, BUT FOR WHAT ITS WORTH, HERE IS AN
ERVIEW WITH BOB "FUCKING" CUTLER. LESTER SPLIVENS
Bob
Cutler
OF
SLACKJAW

MRR: You've been into the scene for a long time, right?

Bob: And I won't let you forget it for a minute! *(he laughs)* It's not that important really, but yes, I got into this in '78 or '79, I was in jr. high school. Some friends of mine turned me onto some cool music, and it just blew the Rush, Kansas, and Led Zeppelin out of my head.

MRR: What was the scene like back then?

Bob: Well, I was like 14 years old, so the scene was, as far as I'm concerned, me and a couple of friends tucking our pants into our boots, cutting each other's hair, trying to look like the pictures on the album covers and getting beaten up at the 7-11. It was a lot easier to sneak into bars then, it wasn't such a big deal. There was a local band called Abuse in Topeka then. We followed them around and carried guitars in for them so we could get in and still have beer money. Then we started following them to Kansas City and Lawrence where we found out about more bands and shows, the whole punk thing was really taking off then. When people would tell us "punk is dead," it was such a joke.

MRR: How did you get into politics?

Bob: It seemed like such an integral part of the music. Political bands like the Clash and The Dead Kennedys really opened my eyes to a lot of shit.

MRR: When did you first become politically active?

Bob: Way back in the 4th grade, but I really had no idea what was going on until later.

MRR: How's that? What happened?

Bob: I was in public school in USD 501. You might have heard of the Brown vs USD 501 case. *(A landmark lawsuit dating to the 50's in which a black family sued the school district in order to desegregate the school system, Brown eventually won, and a judge ordered the school district to desegregate, and to this day the are still legal battles over whether or not the school district complied with the ruling).* Well, one of the aftereffects of the ruling was that the district was always tinkering with shutting down schools and bussing kids all over town. It wasn't that they where trying to comply with the ruling, but they where trying to suppress and intimidate people from filing more suits or complaining. If somebody started making too much noise, they would just threaten to close the neighborhood school and ship their kids across town--or in some neighborhoods, bus in the black kids from the east side. In Topeka, a lot of the "middle of the road" types didn't want a segregated system, didn't want the racism, but they didn't want their kids mixing with black kids at school either. It was so weird.

MRR: So what did you do?

Bob: Well, I was really ignorant as to what was really up with Brown vs. 501 and all that, I didn't figure all of that out till later. But what happened was that the school just down the street that I went to, this school with like two token black kids, was slated to get closed down in an effort to "desegregate it". I wasn't really aware of the background stuff, all I knew was that I was going to have to walk 8 blocks to go to the new (and even whiter) school. I just didn't want to walk further.

MRR: Right! Why walk 8 blocks when there is a school just up the street?

Bob: Yeah! It was laziness that got me started! Actually, I was bitching to my parents about it and my mom was being a smartass and said "Why don't you write to the president?" So I did. I wrote to President Ford and whined about my school getting closed.

MRR: Did he write back?

Bob: Yes! Well sort of. His staff wrote me back on White House letterhead saying "The president sympathizes and blah blah... and we forwarded your letter to the Department of Health Education & Welfare for further study, blah blah blah...."

MRR: And your school stayed open?

Bob: Yeah, I'm not so sure it was really in danger of closing now; I think it was just that threat to the parents, playing on their latent racism to get them to resist the judge's order. But what happened was that it focused attention from these federal agencies on the situation and forced them to change their tactics somewhat. It made them look bad. I don't want to try to take any credit for changing history or anything, I really didn't know what I was doing. I remember the newspaper wrote an article about it. And after the noise died down some of the school board brass dragged me out of class and into the principal office and told me that if I ever pulled that again they would fuck my world up. And I remember one of them saying that if I want to write any more letters like that I should give them to him to give to the president.

MRR: So you did play a role in that whole affair...

Bob: No, not at all. I just embarrassed them. And after that I found myself getting singled out and punished for very minor infractions. I eventually got run through a bunch of bullshit special ed classes. It was like this cloud was hanging over me. Teachers and people would always say to me on the first day of class "You have a reputation as a troublemaker, I'm watching you, and the first time you fuck up, you're out of here.." I was a troublemaker, but not cuz I meant to be, not back then... I even changed my name, but that stigma followed me. They just wanted to sweep me under the special ed rug. And my reaction was to be an even bigger problem... it snowballed from there.

MRR: So bring us up to date, to now. You are running for a local office. Why?

Bob: Yes, that's right. I am running for city commissioner. Why? Because the guys who run this town are a bunch of filthy pigs with only their own interests at heart. They are all greedy landlords and real estate developers. Lawrence is a college town, and like, only four or five people own all of the rental properties, and they are gouging the fuck out of the students and everybody else. They get away with it because most students are here on loans or daddy's money, and they don't really have to care how much they pay for rent 'cause its paid for them. But the rest of us are forced to pay higher rent than we can really afford because the students are so ignorant about local politics and never vote because they'll be gone in four years!

MRR: So you think you can change that?

Bob: I don't know, I doubt it, but I can embarrass them! That's just the tip of the iceberg, though. See, on the surface, this seems like a nice hippy liberal community. But once you live here for a while, you start to see how the cops really just work for the rich west side real estate people. And how the local paper is just a front, a big ad to sell Lawrence off as a bedroom community to Kansas city and Topeka to the white-flight yuppies fleeing this artificially hyped up crime wave. It all bullshit. Strangely enough, there has always been a really cool music scene here, like in most college towns. Until the last couple of years, some of these real estate people have tried everything they can to shut down the music scene. Constant police harassment, noise ordinances, weird liquor laws.

MRR: What about the Outhouse? *(the Outhouse was one of the oldest all-ages venues in the country, and was known nation-wide until it closed last year).*

Bob: That's a whole kettle of fish itself... Basically, this rich frat fuck who works for one of the slumlord/city commissioners leveraged out the lease and refuses to let us rent it. He does a few frat parties out there, but he's losing money. And it looks to me like the place is in the "eminent domain" of this highway they want to build, so the land will probably be really valuable soon, But the owner doesn't want to sell. So it's like this giant monopoly game that's being played.

MRR: So it's all about real estate?

Bob: Yes and no, This commissioner has been trying to buy up all of the cool hipster hippy and punker places. Once he gets them he sterilizes them, runs out the old clientele and tries to sell this "authentic real-live alternative culture" Disney-style to the frat boys and students who would never condescend to socializing with real punks or hippies. I think the university sales staff and the parents like this also. The kids will like their new clean college, and they'll have fun without having any lefty, liberal, PC, commie, pinko, faggot ideas seeping into their heads.

MRR: Do you really think you have a chance?

Bob: I'm not worried about that. If I can raise awareness of some of these issues, and get a few people to vote, then maybe we can at least slow down the decay of our scene.

MRR: You still have faith in the political process?

Bob: That depends on what day it is... I think one person can make a difference. And I also believe that if you don't try to change things, or at least vote, then you lose your right to bitch.

MRR: So are you giving up music for a political career?

Bob: No! I hate politics! In some ways, this is just a way to fuck with the system. All I really want to do is play my guitar and go to shows. But there are some issues coming up that are not going to get the support they need, like the new ordinance to add the words "Sexual Orientation" to the city's anti-discrimination laws. There are a lot of bigoted neo-nazi types around who don't want this. And the neo-fascist commission wants to keep fag bashing legal in Lawrence.

MRR: It's safe to say that's a personal issue for you?

Bob: Being queer, yes it is. But it's not an easy cause to champion in this age of conservative right-wing religious takeover.

MRR: Anything you want to add?

Bob: Yes, you can take the DIY ethic beyond the music scene. It's supposed to be a government by the people, for the people--we know that's not how it works anymore, but maybe if enough people took some initiative, we can steal back our government on the local level. If you don't like the way things are done, either walk away and don't bitch, or jump in and fix it yourself.

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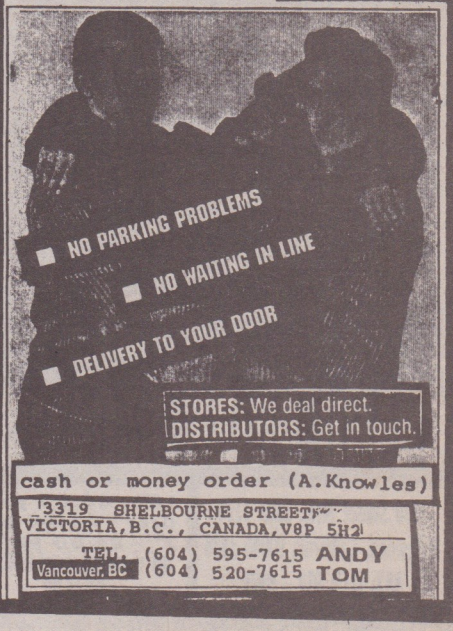

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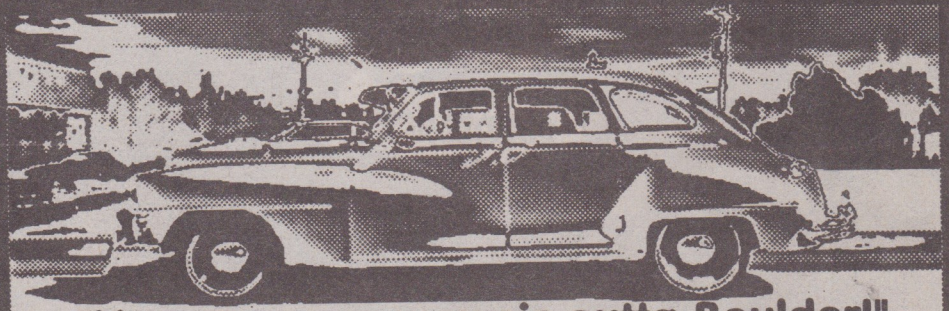

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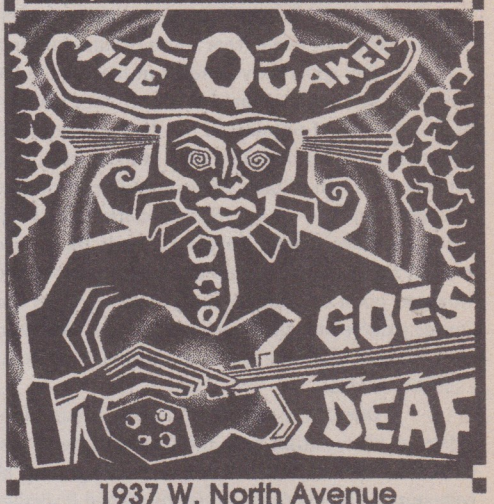

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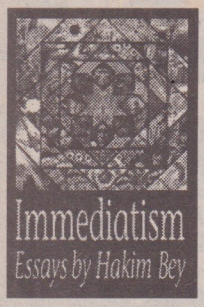
MRR BOOK REVIEWS

Immediatism: Essays • Hakim Bey
59 pages • $6
AK Press • POB 40682 • San Francisco • California • 94140



There are reasons cities like San Francisco have paper recycling programs: one of them is so that the crime of killing innocent trees and that cities like San Francisco have paper recycling programs: one of them is so that the crime of killing innocent trees and grinding them into pulp in order to publish useless crap like Hakim Bey's *Immediatism* can be somewhat lessened.

The defining characteristics of this book (and of Bey's work in general) are tedium plus pretentiousness. Bey combines a lot of long, esoteric language with equally esoteric cultural references to pad out ideas that aren't really all that profound. Like Timothy Leary, Bey promotes the idea that social change has to come about through an internal shift of consciousness, rather than through political activism. This philosophy has limited credibility even when espoused by people more articulate and thoughtful than Bey or Leary because it allows people to rationalize their own self-indulgent withdrawal by claiming that they are engaged in a form of higher activism through "inner revolution." In this framework, the five-hundred dollar seminars put on by New-Age gurus like John Bradshaw and Robert Bly are actually seen as more substantial forms of social change than say, working with Food Not Bombs to feed the homeless. In Bey's case, this higher activism consists of a very muddled philosophy of guerilla art called "Immediatism," which he describes thus: "Immediatism is not a movement in the sense of an aesthetic program. It depends on situation, not style, content, or School. It may take the form of any kind of creative play which can be performed by two or more people, by & for themselves, face-to-face & together. In this sense, it is like a game, and therefore certain 'rules' may apply."

Bey Says that the "obvious matrix for Immediatism is the party," and as an example, describes parties in ancient China where each guest would bring a bottle of homemade incense or perfume, which would be passed around to each of the other members. The purpose of this, according to Bey, is to fight the alienation of Art that is caused by the media and industrial society. In an Immediatist event, the people present create Art that is spontaneous and immediate (it lasts only for the duration of the event) simply by their interaction together. This can range from a 19th century quilting bee to a potluck dinner.

Bey apparently believes in the Camille Paglia approach to philosophy; his essays are structured as though they were written by a madman carrying some kind of ontological Uzi. He's constantly throwing out speculations, assertions, and allusions in a near-random fashion, in the desperate hope that some of them strike home. Some do, but the great mass of them go streaking off into oblivion. The essays in *Immediatism* are peppered with references to Nietzsche, Blake, Artaud, Borges, Foucault, Baudelaire, and a variety of Eastern mystics, but to absolutely no purpose. These references obscure and confuse whatever point Bey may be trying to make, rather than serving to illuminate it. One gets the feeling that Bey himself doesn't know what he's trying to say, and so chooses to inject the names of random intellectuals into his text in order to validate his ideas.

One of the effects of the lack of structure in Bey's work is that the essays in *Immediatism* have the feeling of being a series of demagogic rants, rather than the explication of a well-thought out philosophy. This feeling is compounded by his constant use of clichéd invective like "rat-bastard Capitalists." Bey repeats this term and others like it so often that you would think they represented well-defined technical terms ("rat-bastard" capitalists as opposed to ordinary, everyday capitalists), rather than sweeping generalizations designed to bypass intellect for emotion. Further, he gives the reader virtually no analysis of the systems that he criticizes, such as Capitalism, Socialism, or industrial society in general. At one point, Bey describes Trotskyism as "the deadest dead-end of twentieth century politics." There is no mention of why Trotskyism is a Bad Thing or why it is any more of a dead end than say, anarcho-syndicalism, Leninism, Maoism, or any of the various other revolutionary philosophies that have been important during the twentieth century. It seems that Bey doesn't want the reader to think about these things; the assertion should simply be accepted without the messy necessity of critical thinking. An ironic characteristic of a work that is supposed to liberate the mind.

That, in a nutshell, is the great weakness of *Immediatism*, as well as Bey's work in general; Bey does not present arguments so much as assertions. It worries me that I know people who consider this man to be a near-god. Occasionally, Bey strikes a note that rings true, but in its entirety, *Immediatism* is so garbled and confused that it doesn't even deserve to be called "philosophy," since that at least implies a sort of coherence to the work. — Chris Hall

The IRA: A History • Tim Pat Coogan
510 pages • $16.95
Roberts Rinehart Publishers • POB 666 • Niwot • Colorado • 80544

A popular conception of the violence going on in Northern Ireland and terrorism in the UK as it has occurred over the past 26 years, informed as it is by the glosses of the mainstream British and American media, goes something as follows. There's an organization called the Irish Republican Army who are pissed off at the fact that Oliver Cromwell invaded their country some five hundred years ago and so they blow up banks and kill innocent people with all the conviction of the blindly romantic. There's also wide spread religious prejudice between Protestant Christians and Catholic Christians who are always fighting. It's so silly that they don't just get along. Let's make a movie about it and cast Harrison Ford as a heroic CIA agent who helps the good British put down the trouble makers. Or maybe the conception is "The IRA are freedom fighters trying to end British oppression. Up the Provos!" spoken with hot blooded sincerity from the sanctuaries of Irish America in Boston, New York and San Francisco. To anyone who has a genuine interest in unraveling the complex and brutal history of the longest surviving guerrilla army of the twentieth century and the paramilitary forces which mirror and oppose it Tim Pat Coogan's book should be their Bible.

Coogan, who is described in the jacket blurb as being "widely regarded as Ireland's greatest living journalist," states his avowed purpose in the writing of this book as being the reunification of Ireland North and South and peace with England. It is difficult to be unbiased in Ireland about reunification; you are most likely either for it or against it. It is theoretically possible to be neutral but many who have doubtless considered themselves thus, such as middle class Catholics in Belfast during the 1960's, have found themselves thrown in to the middle of the conflict when their homes were fire bombed by paranoid Protestant mobs in the riots of 1969. Despite his bias Coogan is carefully even-handed in his detailing of the history giving many examples IRA atrocity such as the cold blooded "execution" of 10 innocent Protestant workers in retaliation for sectarian killings of Catholics by the Protestant UDA in 1974 and the coldly calculated bombings of civilian areas in England and abroad with similar pro-British murders, mutilations, shootings and beatings. Because of this perhaps, Coogan was able to gain the confidence of representatives of all sides of the struggle including polar opposites Sinn Fein president Gerry Adams and Lord Brookeborough the lifelong Ulsterman British aristocrat who founded the "B-Specials" who were the vanguard of violence against Catholic communities in the 1920's and '30's.

The origins of the current conflict dates back to the first invasions of Ireland by the British over a thousand years ago. Most significant in the intervening years till the present was the establishment of Presbyterian Scot colo-

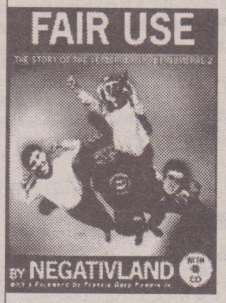
nists in the North under James I which displaced Roman Catholic land owners and the Catholic peasants who worked for them. The end result of all this was the emergence of a Protestant ascendancy which controlled all the wealth and a permanent Catholic underclass. In the nineteenth century there came the legendary famine which drove the peasant population, already overburdened by the exponential Catholic birthrate, to mass starvation which was alleviated only by emigration and death while British rulers remained indifferent. Between 1851 and 1951 an estimated one million people had emigrated while another million had died from starvation. The turn of the century saw gradual reform and continual promises of home rule from Liberal British governments to progressive elements in Ireland but these were constantly met by the opposition of Loyalist Protestants who wished to remain part of Britain and the Conservatives or Tory Party who were closely allied with them. At the conclusion of the Anglo-Irish war (1916-1922) Protestants who had increasingly concentrated themselves (and their job creating industries) in the north east of the country in the province of Ulster threatened more bloodshed if the British were to allow them to be governed by Catholic Dublin. A solution of sorts was found in the Government of Ireland Act signed by King George V in 1920 which partitioned six counties in the North from the rest of Ireland which formed an independent republic, a condition which has lasted to the present.

The IRA, which had formed from various Irish nationalist and socialist organizations during the first uprising of 1916 then went underground and became a source of mixed emotions for Southern Irish and the devil incarnate to Protestants. It became what it is today in response to certain events in the six counties of Ulster at the end of the sixties. Protestants who held the best jobs, actively discriminated against Catholics in housing and education so that even though Catholics were a third of the population they accounted for 60 percent of unemployment and many families went without homes. Inspired by the American civil rights movement, progressive minded Protestants and Catholic leaders began nonviolent demonstrations against these policies only to be met with by beatings, shootings and fire bombs by working class Protestants who were convinced that equality for Catholics met eventual rule by Catholic Ireland for them. When the British Army were sent in to quell the fighting the only citizens they essentially mobilized against were the traditionally anti-British Roman Catholics. The working class Catholic population, feeling it had no where else to turn had no recourse but to support the IRA which went from a position of being almost at its lowest point in history (more of a social club owning ten guns than anything else) to being one of the best known, most feared and ruthlessly efficient terrorist organizations in the world, the Provisional Irish Republican Army.

Coogan lays the majority of the blame for the stalemated war on the British Government. In case after case Britain has been exposed as using torture to extract confessions from suspected IRA men (including siccing Alsatian dogs on prisoners and dropping men out of helicopters several feet off the ground while blindfolded), arresting suspects on suspicion only, firing C-S gas canisters at civilians, pursuing shoot to kill policies and working in collusion with Protestant terrorist organizations and the corrupt RUC (Royal Ulster Constabulary, the police of Northern Ireland). These practices, wide placed electronic surveillance networks, informant societies and a capitol which has suffered from twenty-six years of bombings and shootings have made Paranoia the true State Religion of Ulster and an indifference to cruelty and killing a means of coping with life. Britain, Coogan argues, must learn to be more responsible and adapt the same policy to Ireland in regards to the one it adopted to China over Hong Kong, just as Catholics who have been long wronged by Protestants must learn to practice religious tolerance themselves.

The IRA: A History is a lengthy book. Contained within is organizational information regarding the IRA's internal structure, its methodology and background environments. The book is also filled with obscure movements, many dates, many names from Irish history and enough tragedy to make twenty-four hours of Joy Division seem like a nitrous hit. If you have the discipline and the interest its worth the read. — Joe Donohoe

FAIR USE: The Story of the Letter U and the Numeral 2 • Negativland
270 pages • $19.95
Seeland • 1920 Monument Blvd. MF-1 • Concord • California • 94520



First a bit of history, as I'm not sure how many people have followed the Negativland/SST Records/U2 saga. In 1991, the California group Negativland released a two song 12" called *U2* on SST Records. The single was essentially two mixes of the same song which sampled liberally from U2's music and lyrics as well as radio personality Casey Kasem's studio outtakes. This was done while copyright laws were still catching up with technology—sampling was becoming an unavoidable artistic source and the law was merely struggling to adapt.

Due to the release of this single, in September of 1991, U2's record label, Island/Warner-Chappell sued both SST Records and Negativland to stop distribution and production of the single. The insane legal obstacles, copyright discussions and outright hypocrisy to follow would provide Negativland with an alarming first-hand view into the workings of several major labels, an independent label, a radio personality ego and more lawyers than anyone should have to encounter.

The battle was first documented in 1992, when the group published *Negativland: The Letter U and the Numeral 2*, a magazine and CD which provided all current legal papers, press releases, and media clippings as well as background information on several major participants. The publication of the magazine resulted in Negativland being sued for the second time by SST Records (the first was over the *U2* record), their now former label. Negativland and SST Records managed to settle out of court regarding the magazine, allowing for the publication of the book. The original magazine is reproduced in its entirety as the first 97 pages of the book.

Documentation available here for the first time includes the settlement between Negativland and SST Records regarding the magazine, additional interviews, press releases, faxes to and from everyone involved plus relevant information about copyright laws and sampling and the Supreme Court's decision regarding 'Fair Use,' 'Parodies' and the nebulous 'Public Domain.' Ironically enough, one of the provisions in the settlement between Greg Ginn (SST Records) and Negativland was their allowing him four pages in the book to provide his interpretation of the entire matter. They certainly honored their end of the agreement—it's unfortunate that Ginn's pages are limited to a childish and disparaging questionnaire that only serves as easy fodder for Negativland to ridicule. While Ginn seemingly had a difficult time finding a sympathetic ear at any point during this, it's hard to believe that given a chance to defend himself he'd stumble so severely.

The book is accompanied by a CD—half of which is dedicated to "Dead Dog Records" a audio collage containing tons of samples which somehow relate to the book, and from the magazine's CD, "Crosley Bendix Discusses the US Copyright Act," which is exactly what the title suggests. I'm a Negativland fan from a distance. With the exceptions of *Escape from Noise* and *U2*, the group's recordings have consistently surpassed my attention span. This release was no different—I wasn't able to get through the entire CD.

While I think the book is a necessary documentation of laws that do affect people in more ways than they imagine, it's almost too much of a good thing. It might be because I've followed the entire case rather intently, but so much of the information contained is either redundant or superfluous that it would probably turn away anyone who isn't fascinated by the subject matter. It could prove to be of immense benefit to musicians, labels and other entities who confront these issues in their work—it's unfortunate however that it seems as if it would be overbearing to the more casually interested. — Timojhen Mark

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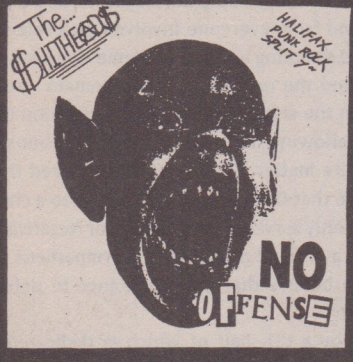

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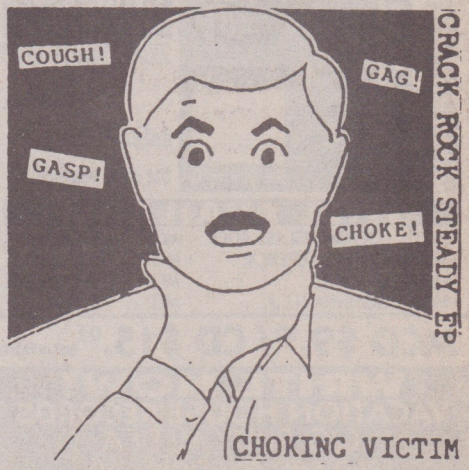

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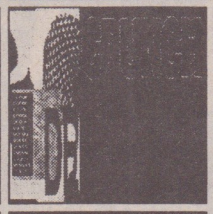

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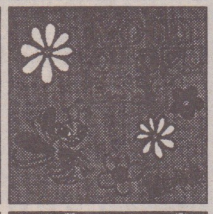

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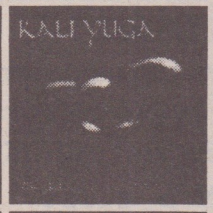

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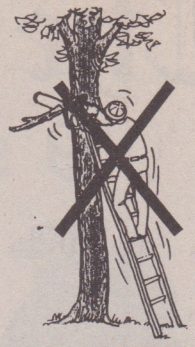

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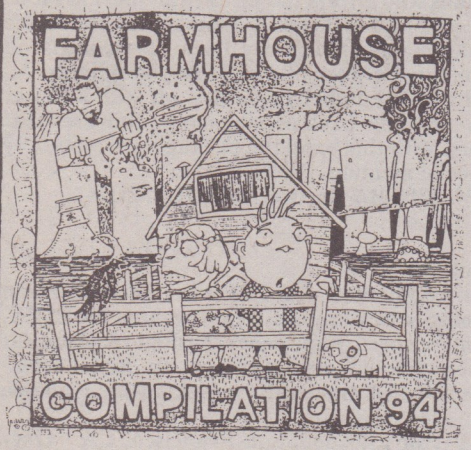

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RECORD REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (MA) Matt Average, (SB) Suzanne Bartchy, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (PC) Paul Curran, (DD) Dr Dante, (HD) Harvey Dent, (LD) Lali Donovan, (KG) Karin Gembus, (LH) Lance Hahn, (CH) Chris Harvey, (MH) Michelle Haunold, (JH) Jenn Hyman, (AI) Ayn Imperato, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (AM) Alan McNaughton, (MM) Mike Millett, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (FR) Freud Reia, (JR) Jeff Random, (BR) Bruce Roehrs, (GS) Greta S, (KS) Ken Sanderson, (SS) Steve Spinali, (SW) Shane White, (EY) Eric Yee, (TY) Tim Yohannan, (RY) Rema Young.

A.F.I. - "Fly In The Ointment" EP

Fast, ballistic power from Bezerkeley. You'll find it hard to believe that something so angst-inducing came from the land of hippy trips and college drips. Or maybe it's so *obvious* and easy to believe why. Anywayz, this one rocks you like a runaway train gone mad and crashing down Telegraph Ave. Get on. (AI)
(Wedge Records, PO Box 1146, Grass Valley, CA 95945)

ACRYLICS - "Throw It To Lucas" EP

Four songs from the pride of Bakersfield. The ACRYLICS play hardcore with a reckless abandon not heard since the era of the Mystic "Super-Seven" series. Actually it's more worthwhile than that - even though it's thrashy as all get out, they manage to throw in a chorus or two here and there that will catch your ear, and they also score high in the continuing 'ugly cover' sweepstakes. (JR)
(Charity, 4808 Hahn Ave. #24, Bakersfield, CA, 93309)

ACTION PAINTING! - "Our Heads Are Round So That Our Thoughts Can Fly In Any Direction" 45

"Laying the Lodger" is an incredibly great song. Imagine ATV with Keith Moon drumming. I can't categorize this—just fucking crazy punk rock that's both retro and way ahead of it's time. The other song is a very long, slowish (post-punk?) song that most punkers won't appreciate, but I think is really good too. Fans of HENRY'S DRESS should like this and vice versa. (PC)
(Damaged Goods, PO Box 671, London E17 6NF, UK)

AFTERMATH - "A Dark Fantasy" EP

I am slightly adverse to metal-sounding bands like this one from the Netherlands. You can tell that they have one of those 20-piece drum sets and pointy guitars. The lyrics of this band are unusual—they speak of a Renaissance fantasy world with peasants and kings, prophecies and legends. (JH)
(Wicked Witch Records, PO Box 3835, 1001 AD Amsterdam, HOLLAND)

ALCOHOLICS UNANIMOUS - "Dr. Kegger, MD" LP

This is a gigantic ode to liquor and song. Concentrating on American instead of the more well-known British drinking songs, this is a veritable encyclopedia. The songs range from GG Allin's "Drink, Fight, & Fuck" to the more traditional "Wasn't That A Party" and "Six Pack To Go." Unfortunately, there are some saxophones, but you can spend that down-time reading the engrossing and well-researched liner notes. The vinyl includes some sampled surprises, like vintage beer infomercials. Well-done, very funny, punk spirit. (GS)
(Tear It Up Records, Tilman Leder, Roemestr. 225, 69126 Heidelberg, GERMANY)

ALLIN, G.G. - "Always Was, Is And Always Will Be" CD

I've never been a fan so it took some research for me to find out that this is his first album reissued on compact disc. I can see why this was assigned to me, it's creme de la creme GG, back in the good of days when the songs were catchy, with memorable hooks and thin vocals. The lyrics were just hinting of what was to come in the later years. Classic. Pick it up, you'll be surprised. (SB)
(Halcyon Recording Corp., PO Box 70, Asbury Park, NJ 07712)

ANARCRUST - "Modern Slavery/Hypocrits"

One of those bands who always fall just a little short as far as I'm concerned. "Modern Slavery" actually managed to grow on me a little. It's got cool chanting shouts, a pretty driving beat, and is full tempo changes, alternating between mid and fast paced hardcore. The B-side is a punchy little number that starts off with a rather boring, melodic intro and falls back on sing-songy choruses that really detract. As usual with this band the packaging is especially slick and deserves special mention. (NN)
(K-Baal, PO Box 1024, 3300 BA Dordrecht, HOLLAND)

ANTISCHISM - "Still Life" CD

Now on CD, after about 5 years after its vinyl release!! Political hardcore from South Carolina, reminiscent of NAUSEA, only rawer and with more speed. Experience the dual vocal assault on racism, sexism, homophobia, capitalism, etc. in digital sound quality and be forever satisfied. Good call for making this available again. (MA)
(Allied Recordings, PO Box 460683, San Francisco, CA 94146-0683)

APATIA - "Ooejoz Lub Zostan" CD

A rather dark hardcore sound that teeters on the heavier end of metal in parts. Backed up by lyrics that are concerned with the personal and political in the form of friendships, animal rights, no drugs, anti-fascism and personal agony. Great production, but it was hard to get all the way thru. The songs sounded the same and the musical style was less than exciting. (SB)
(UK Distro Active, BM Active, London, WC1N 3XX, ENGLAND)

RECORD REVIEWS

ARMITAGE SHANKS - "Support Slot/Everyday"
Great garage without time wasted on slick cover graphics—a plus. Brought to you and I by Childish Productions, and including a BILLY CHILDISH cover, obviously it reeks HEADCOAT-itude. Take that idea, speed it up, give it full guitar attention and truer production quality, and there you have it. Real nice. Retro, but not to the letter. Pumped up wild and totally fun. (RY)
(Damaged Goods, PO Box 671, London, E17 6NF, ENGLAND)

ARMITAGE SHANKS - "I Know What You Need/Punk Tune"
Wow! This is a great record. Side A is a real foot-stomping punker with a nice stick-in-your-head hook. Side B is a hilarious ape of generic punk rock with an "Oi! Oi!" chorus and so many funny lyrics I just can't reprint them all. A very enjoyable disc. Get it, OK? (CH)
(Hangman's Daughter Records, PO Box 671, London E17 6NF, ENGLAND)

ARSEDESTROYER - CD
I had high hopes for this release and it didn't let me down. 19 new tracks, a brief exerpt from a live set, and a demo cut. Everything's top notch, no clutter. Trade off vocals and a tornado of cacophonous clatter (almost all of which is kept under a minute). The only fault is the lack of packaging, including the ever-increasing trend to avoid song titles. (NN)
(Distortion Records, Box 129, 401 22 Göteborg, SWEDEN)

ASBESTOS - "To the Memory Of The War Victim" CD
Ground floor on the Japanese crust scene, this is a 27-song collection of Tokyo's ASBESTOS discography, including the impossibly rare LP, debut 7" and compilation appearances. Influences apparent, these recordings from 1987-1991 are throttling UK influenced thrashing with barking vocals, screaming a mixture of English and Japanese. with the overwhelming sentiment of anti-war and resistance. (KS)
(Tribal War, PO Box 20012, Tompkins Sq. Sta., New York, NY)

ATOMIC 61 - "Purity of Essence" CD
A plethora of songs here, nearly all of which are available elsewhere. Running the gauntlet from zippy bar punk to a more Touch & Go sound—JESUS LIZARD or something like that. Obviously, some tracks are stronger than others, but overall this is a quite good release. (LD)
(Cavity Search, PO Box 42246, Portland, OR 97242)

LE BAMBINE CATTIVE - "Sharp Shock" LP
They have already broken up and that's too bad they were a 3-piece all girl band from Rome. I've never seen them live but I really enjoyed this album. This is SHANGRI-LAS meets THE RAMONES fronted by Dee Dee Troit of UXA. Includes a hardcore version of a PATSY CLINE song. (EC)
(Helter Skelter, P.le Delle Provincie 8, Rome 00162, ITALY)

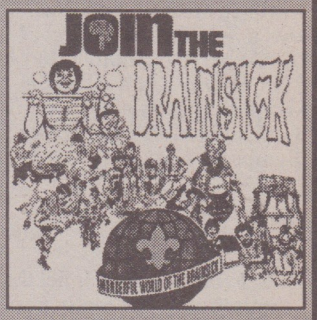
BATTALION OF SAINTS - "A.D." EP
This new incarnation includes George Anthony from the old BATTALION OF SAINTS plus a couple of members of the December 1994 UK SUBS touring unit. The songs are fast with good musicianship. Some parts remind one of POISON IDEA. There's a bit too much guitar wanking on "Thru With You", but overall a decent effort. Word has it we can expect an LP too. (BR)
(Taang Records, 706 Pismo Ct, San Diego, CA 92109)

BLIND JUSTICE - "The Ways Of Keep Lives" EP
Very American influenced Japanese hardcore with slight mosh rhythms, but still retaining enough speed and intensity to bring it on home. The vocals remind me a little of NEGATIVE APPROACH, especially on the first two cuts, which enhances the impact of this 3 song outing. (MA)
(H.G. Fact, 401 Hongo M, 2-36-2 Yayoi-Cho, Nakano, Tokyo, 164, JAPAN)

BLINK - "Cheshire Cat" CD
Although these guys have no distinguishing features to set them apart from the herd of juvenile, melodic pop punk in the BRACKET, NOFX, and GUTTERMOUTH vein, that alone should make them successful. Good production does wonders for a band that doesn't have catchy songs. (SB)
(Cargo Records)

BORN TO IGNORANCE - "Reach Out" EP
Hmmm... This is a hard call to make. Mid-tempo hardcore from the deserts of Arizona, with some annoying vocals. The first side is nothing more than background racket, while the B-side, though not earth shaking, shows promise and sign of character. With a little more time practicing in the garage, these guys could develop into something interesting. (MA)
(Happy Toothpaste Reckids, 1040 E. Hermosa Dr., Tempe, AZ 85282)

THE BRAINBATS - "Psychobilly Hellride" EP
This doesn't really fall within the usual generic confines of psychobilly, but I like it a whole heap better than I probably would if it did. To clarify: it sounds a lot closer to a more rockabilly-influenced and somewhat brooding GUN CLUB (in fact, the vocalist has a range about as limited as J.L. Pierce's and manages at times to use it to similarly poignant effect) than to THE METEORS (the losers which have long served as the psychobilly yardstick). Promising (despite the standard MISFITS "horror rock" lyrics). (DD)
(Brain Bats, PO Box 1396, Merrimack, NH 03054)



BRAINSICK - "Join The Wonderful World of..." EP
Fast, tuneless hardcore fronted by someone who attempts to sing. If you can't sing, you shouldn't try to carry melodies. Verging on metal at times with the mandatory mosh parts and the 1,2 drumbeat school of thought. Help!!! (SB)
(PO Box 40164, Bellevue, WA 98015)

BRATFACE/OUT COLD - split EP
BRATFACE are a straight-up midtempo punk band. This recording sounds refreshingly live and spontaneous. They definitely remind me of early BLACK FLAG, with great chaotic guitar and backup yells. In other words, BRATFACE are totally amazing. OUT COLD are a growly hardcore band with short, distorted, powerful songs and they give good guitar too. (JH)
($3 ppd: Boston's Finest, PO Box 58, Boston, MA 02134)

RECORD REVIEWS

THE BRATS - "Cop Porn" CD

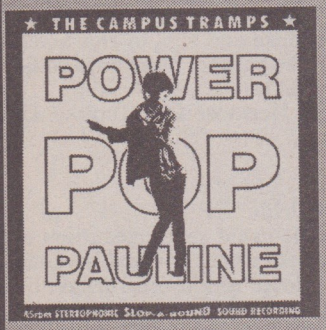
Kinda drunk punk-ish stuff that has a touch of the early DAMNED and the MISFITS. I wasn't too into the slightly goth- ish type vocals, but this is decent for this type of stuff. (RL)
(Maho Pop, PO Box 69, 40101 Jyvaskyla, FINLAND)

BRIAN JONES WAS MURDERED - "Beat Me Like A Star" EP

Fuck. I put this record on and what do I think? Well, it's okay...very poppy, kinda like the BEATLES, but more modern.... hooky.... uh-oh, now it's getting kinda pussy.... real pussy.... lame.... Okay, next side.... weak, still like modern BEATLES, but weak.... next song is a little faster, sounds alright.... not really worth owning... no... I guess it's worth a dollar... name of the band is too long.... (SW)
(Spackletone Records, 4001 Stockdale Hwy #101, Bakersfield, CA 93309)

BUGLITE/BOUNCING SOULS - split EP

This is my real suprise of the month. Both bands are really great and catchy. BUGLITE do a couple of fun jaunty pop punk tunes. Not totally fast or anything. But it's really fun. BOUNCING SOULS are real fun and pretty influenced by RANCID which is good in my book. Very catchy and every song is about a girl. (LH)
(Creep Records, #220 252 E. Market St., Westchester, PA 19381)



THE CAMPUS TRAMPS - "Power Pop Pauline" EP

Just like it says, it's power pop. Not like East Bay style, more like eighties new-wave style. Two good and funny songs, both on the same side of the record so you don't have to flip it over, and while I wouldn't say it sounds like THE JAM, you can actually hum "Page 3" *while* playing the title track, and it meshes together. (GS)
(Potential Ashtray, 110 Oxford Rd., High Wycombe, Bucks HP11 2DN, UK)

CANDY 500 - "The Loretta Hogg Story" 10"

What's so great about another all female rock band that are nowhere near as good as L7 were many, many years ago? Nothing, not a goddamn thing. The better parts reminded me of DEAD MOON, though they hardly compare. Seline Vigil (7 YEAR BITCH) or Lynn (TRIBE 8) sing circles around this woman. Sympathy really puts their effort into some questionable stuff, don't they? I couldn't even stomach a second listen. (RY)
(Sympathy)

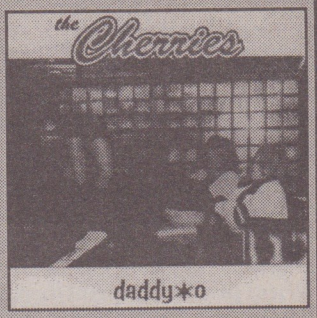
THE CAR THIEVES - "Dance Dance Dance Until Two Forty-Five" EP

From the same label that brought you the BRENTWOODS... I think that's all I really need to say. (KK)
(Radio X, PO Box 63, South City, CA 94083)

CHRON GEN - "The Best of..." LP

CHRON GEN was always one of those middling UK bands of the early '80s; and while I might argue with the track selection, there's some decent riffy punk here, highlighted by their classic, "Reality" (melodic punk with cool reverb guitar) and a few tracks from their early EPs. As an LP, it's okay; but the band's clean, hard (and sometimes repetitious) sound is what comes across best. (SS)
(Helter Skelter Records, Via Degli Ausoni, 00185 Rome, ITALY)

CHERRIES - "Daddy O" EP



Offbeat + quirky = shitty! I don't wanna hear goofy MADONNA covers. This is like a wannabe COCKPIT type party band, without any good jokes. Somehow it just seems too little, too late in the game for those antics. I'm bored with the wacky stuff. I dare say, it's sooo 80's!! Of course, if they were truly funny, I'd feel differently. (RY)
(Morninglory Music Group, PO Box 90109, Santa Barbara, CA 93190)

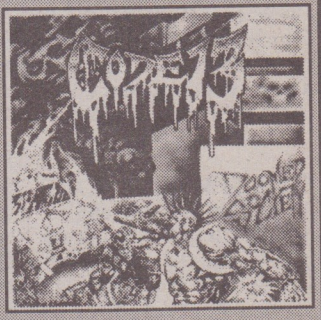
CIV - "Can't Wait One Minute" EP

Remember BOW WOW WOW's "I Want Candy"? This first songs totally sounds like a thick, punk, well-produced take on that tune. Hey, gotta luv it. The flipside is a way punk NYC tune that has all the energy of old MINOR THREAT stuff. Rockin'. (KG)
(Revelation Records, PO Box 5232, Huntington Beach, CA 92615-5232)

COCKSPARRER - "Run Away" 10"

This disc collects 3 new and 4 older songs recorded on their 1994 world tour. Although the tempos are a bit slower these days, these songs have the energy of older COCKSPARRER. It could have been a lot worse. Ask SHAM 69 or STIFF LITTLE FINGERS. (MM)
(Bitzcore, Post Fach 304107, D-20324 Hamburg, GERMANY)

CODE 13 - "Doomed Society" EP



So this here is Mr. Von Havoc and Co.'s new project. Pretty much what you'd expect—super frenzied politico blender core; reminds me quite a bit of the HELLNATION ilk at times. While lyrically they aren't saying anything I haven't seen before, the content is still valid and worthwhile. My only criticism is of the silly back photo of the band, their automatic weapons and their dobie—complete with docked ears and tails (yech). I dunno guys, maybe I've just seen too many rednecks in this same position, but it looks a tad hickish for me. (LD)
(Havoc Records, PO Box 8585, Minneapolis, MN 55408)

CODE 13 - "Doomed Society" EP

While I'll leave my position on weapons (since none of these were automatic) out of this (my NRA membership nonwithstanding), I certainly think that the most impressive thing about this release is how seriously it dusts any of the members previous releases. Frenzied is certainly the word, although it's done with a character and personality that makes it more than just 'blender core'. (TM)
(Havoc Records, PO Box 8585, Minneapolis, MN 55408)

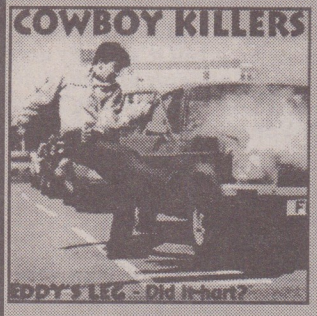
RECORD REVIEWS

CONTRAMENTATION - EP

Let's make this simple—I have nothing against political concerns, or bands that choose to interject them into their music. It's just that the music should stand on its own as well. CONTRAMENTATION remind me a lot of the early SUBHUMANS, right down to the vocals. Six tracks of mid-tempo punk that wound up blurring into one another, despite occasional bright spots that show hope for the future of the band. These guys should improve with time. (JR)
(Ziegenkopf, Max-Planck-Str. 2, Erftstadt, GERMANY)

COUCH POTATOES - "Square EP" EP

An English band that doesn't sound English at all. Mid tempo punk rock. The sound on this record seems muffled and the songs are not very memorable. (MM)
(Weird Records, 61 London Road, Balderton, Newark, Notts, NG24 3AG, ENGLAND)

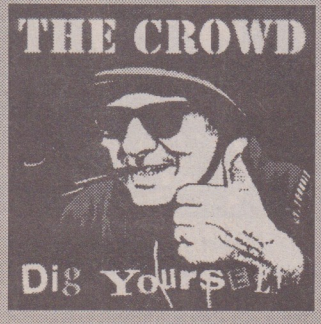


COWBOY KILLERS - "Eddy's Leg" EP

Stop and start punk rock from this Welsh band. They have a heavy yet melodic sound. The hilarious version of the SPECIALS' song "Gangster" is worth the price of the record alone. (MM)
(Ransom Note Recordings, PO Box 40164, Bellevue, WA 98015)

CRIPPLE BASTARDS/SOCIAL GENOCIDE - split EP

While the SOCIAL GENOCIDE side of this split isn't anything all that remarkable (mediocre production, and certainly doesn't stretch any boundaries in the noisecore field...) - the CRIPPLE BASTARDS side is noisecore that does have the prescripted amount of fuzz/speed/distortion etc. Not as impressive as their "Frammenti" EP of a few months ago - but certainly the standout here. Their almost inevitable covers on this are of OHLO SECO and VARAUS songs. (TM)
(A.D.P. Records, Walter Demarin, Via Vandalino 147, 10142, Torino, ITALY)



THE CROWD - "Dig Yourself" EP

Why are these guys putting out records again? If you can get by that question, you'll have a pretty decent disc on your hands. Not too much different from their "Beach Blvd" tracks, with one major exception: there's no soul here. Still, good, catchy popish surf-punk—and there's even a BUZZCOCKS cover. But why are these guys putting out records again? (KK)
(Lethal Records, PO Box 14868, Long Beach, CA 90803)

CRUNCH - "Ran Core" EP

Look out below! This is some of the fastest and most unforgiving hardcore to come out of Italy since the WRETCHED or INDIGESTI. CRUNCH resides in Torino and performs this assault at breakneck speeds. The singing is possessed and applies a furious Italian pummeling. Included is a foldout with a picture of the band, B&W graphics, and lyrics in Italian. Hold on to your fuckin' drawers, here comes CRUNCH! (BR)
(Federico Lisfera, Via Rocciamelone 13, 10090 Villarbasse, Torino, ITALY)

CUMBRAGE/DISMACHINE - split EP

Much better than their previous release as CUM (another band actually fought for the name!?), CUMBRAGE maintain their DIS-flavor but crank the speedometer up a couple of notches, add some hooks and solos and...Wow! DISMACHINE are perhaps the most inappropriately named band ever. Comprised of TIMES SQUARE PREACHERS members, they toss out intense, noisy, hardcore 45 seconds at a time. They're a lot more like DISSENSION or SUPPRESSION than their name would suggest. Wholeheartedly recommended. (NN)
($5 ppd: Your Own Jailer, c/o J. Jutila, P.B. Vag 14, 756 49 Uppsala, SWEDEN)

THE CURBS - "In The Dark" EP

Fairly straightforward melodic hardcore. In some ways like SNUFF or mid-period NOFX. Set apart from the rest with interesting vocal style-ings... kinda lackadaisical in a SMOKING POPES/MORRISSEY kinda way. Cool. (LH)
(Braindart, PO Box 202, New Almaden, CA 95042)

DATAPULT/LEAP FROG SOCIETY - split EP

Las Vegas' DATAPULT are jammy, melodic ALL-style guitar driven punk with a droning feel not unlike RADON or SPOKE with two artful songs. LEAP FROG SOCIETY are 4/4 fun basement thrash that draws itself out into funky jams. Brevity would be well warranted to get across the pissed feeling one gets at Del Taco, at the cops and about cars, as touched on in their lyrics. Green Vinyl. (KS)
(Bucky Records, PO Box 72671, Las Vegas, NV 89170)

D.B.S. - "Tales From The Crib" CD

These guys are a helluva lot younger than me. Hence, the "Crib" reference. Decent, snotty pop punk with an attitude. I wonder if they'll be this stoked after their first girlfriends. 21 spunky fun tunes a la Lookout stuff or even early BAD RELIGION. Not bad for a group who may or may not know who the original SEX PISTOLS bassist was. (RL)
(Nefer Records, 1027 Davies St. #600, Vancouver BC, V6E 4L2, CANADA)

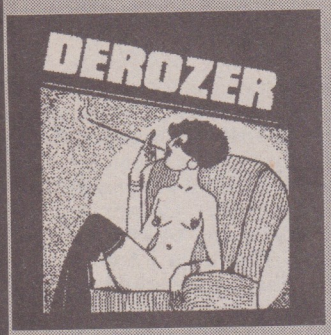
D.B.S. - "Snowball's Rollin' Fine" EP

Hey! This is that really young, stripey-shirt band that played a one-song show at Gilman a couple months ago. I had no idea who they were but they played the song "Snowball" (included herein) and I though it was great. A very catchy oi singalong number it be. Well worth buying the record for. The other songs don't even compare, unfortunately, but hey!–they all wear matching striped T-shirts. I mean, c'mon. Ya gotta love 'em. (PC)
($4 ppd: Nefer Records, 1027 Davies St. #600, Vancouver BC, V6E 4L2, CANADA)

RECORD REVIEWS

DMZ - "Live At The Rat '76" EP

Yes, this is American punk rock circa 1976. DMZ has a NEW YORK DOLLS aesthetic: glam style, midtempo rock n roll sound, and an obnoxious attitude. DMZ fans should be into these clear, full, live recordings. Anyone too young to know of DMZ should buy this record to hear where punk rock got its roots. (JH)
(Chunk Records, PO Box 244, Easthampton, MA 01027)

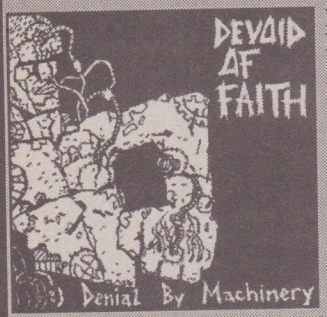


DEROZER - EP

Fairly straightforward hardcore style punk played in a melodic style. Very good at times, but uninspiring overall. From Italy, if that's the kind of thing you need to know. (KK)
(Derotten Records, c/o F Miotello, Via Pasello 33, 36100 Vicenza, ITALY)

DESTROY - "Necropolis" LP

Ah shit, what can I say about DESTROY that you haven't already heard? This is the final release from these folks, 21 songs in all, two appeared elsewhere, but are re-recorded here. Straight ahead, no frills hardcore punk that attacks the system, society, conformity, the rich, and others. Maybe some of this stuff has been said before, but you need to hear it again. Manduke's vocals, or should I say screaming, totally makes this record for me. Comes in a fold out jacket, with lyrics, band history, and each band member gets a panel to write about their perception of DESTROY and about themselves. Take that pop punk record off the turntable and put this on!! (MA)
(Sound Pollution Records, PO Box 17742, Covington, KY 41017)

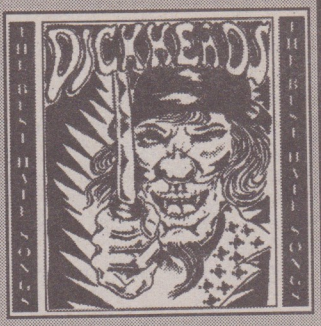


DEVOID OF FAITH - "Denial By Machinery" EP

Superiorly crafted, speedy hardcore that directs more energy towards playing well than playing at light speed. Combine the musical wizardry with tons of power and conviction and you've got a sure stand out. While the lyrics aren't straight edge the vocal style has a bit of that flair, adding strength and uniqueness. A must have. (NN)
(Crust, PO Box 8511, Warwick, RI 02888)

DEZERTER - "Il Procent Duszy?" CD

So this must be what, the third or so full length release for this longtime Polish band? While not a huge fan of their MRR LP I'm way into the EP they released a year or so ago. While this unfortunately doesn't feature the same cool female vocalist, I'm surprisingly impressed. Intelligent well played, political stuff, with a surprising bite and certainly enough hooks to keep you interested enough for several listens to. Decent graphics/lyrics in both Polish and English nicely wrap up the whole package. (LD)
(Robert Matera, 04-041 Warszawa 50 Skr. Poczt. 10, POLAND)



DICKHEADS - "The Best Hate Songs" EP

I've never had a taste for French food and I hate French tourists (I work in the tourist town of Berkeley, and I hate foreign tourists even more than gutter "punks"), but let's not get to far off the subject here... which is the DICKHEADS. This is a kick ass Oi! release—great energetic tunes and super cool lyrics. Check out their ode to the classic flick "A Clockwork Orange" (the cover art is also influenced by the film) called "Be Scared (Ode to Alex)" which even has a bit of the classic 9th mixed into it. Overall, a great release for Oi! fans that are into the old "ultraviolence". (EY)
(One By One Records, Bellevue, 56450 Theix, FRANCE)

DILDOZER - "Gob" EP

This is yer standard dose of poppy-punk with the same 3-chords of all time. No musical revelations here, but it's catchy and good with harmonized vocals. "Lobster Boy" wins my pincher vote for the best song—with a name like that, what could go wrong? (AI)
(Nefer Records, 1027 Davie St #600, Vancouver, BC, V6E 4L2, CANADA)

DIRT CLOD FIGHT - "Hymnal" CD

Sheesh!..... bad songs, hack guitar solos, more than your average amount of overt vocal Kobain-isms, riffs lifted from the NIRVHELMETALLICA arena, atrocious lyrics and a goth rock package to top it off. (HD)
(Cavity Search, PO Box 42246, Portland, OR 97242)

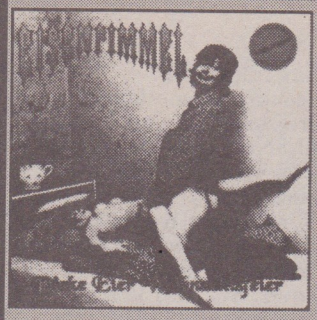
DIRTY AS GOD - "As You See" EP

The Japanese invasion is getting stronger day by day and the U.S. is getting stomped flat by these Japanese monsters. DIRTY AS GOD will crush your feeble body, and/or karate chop you to the groin with their amphetamine laced ultra thrash tunes. A slight amount of melody makes it just more than tuneless thrash or hardcore, four songs all good. (EY)
(Laboratory Mailorder, c/o Atsushi Harada, 3-3-20-203, Higashi-Nakajima, Higashi-Yodogawa-ku, Osaka, 533, JAPAN)

DOOM - "Hail To Sweden" EP

Borrowing cover art from, ahem, MANOWAR, and songs from at least three classic '80s Swedish hardcore bands (ANTI-CIMEX, MOB 47 and DISCARD) and another three others of dubious 'Swedish' origin, DOOM's 5th or 6th generation DISCHARGE-style pummeling funnels through the influence of the second generation early 1980's Swedish powerhouse DIS-sound with powerful effect. Thundering, invincible wall of guitar thrashing that doesn't depart too far from most DOOM recordings, but pays a tidy homage to the Swedish masters of "noise not music"! (KS)
(Pandora's Box, Postlagernel, Postamt 1, 28 195 Bremen, GERMANY)

RECORD REVIEWS

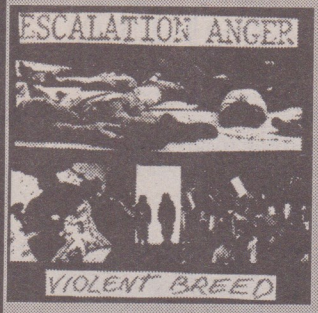


EISENPIMMEL - "Dicke Eier Wehnachtsfeier" EP

Kind of an odd mix of catchy style German sing-a-long punk, traditional hardcore and NY style pub rock. The two B-side tracks are very good. (KK)
(Plastic Bomb Records, c/o T. Van Laak, Buchenstr. 18B, 40599 Düsseldorf, GERMANY)

ENOLA GAY/VIVISECTION - split EP

VIVISECTION from Japan start us out with - who only knows lyrics - and a slow paced, creepy crawl which is saved by occasional breaks into pure screechy mayhem. Whereas on the flip ENOLA GAY will simply slay you with straight ahead, thrashed out chaotic stuff. These guys are definitely more in my vein of things. Fans of ace Finnish and Scandinavian craziness will just eat this up. (LD)
(Ecocentric Records, PO Box 572, 56005 Koblenz, GERMANY)



ESCALATION ANGER - "Violent Breed" EP

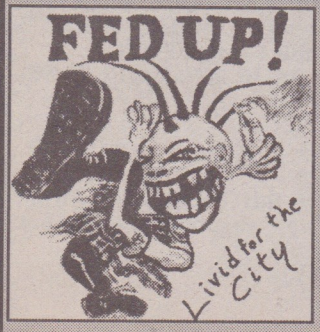
While the music on this three song EP is raging - it's thrown off a bit by a vocalist who at times seems to be singing a different song. Without a doubt the music is great - including the pseudo-metal guitar breaks in songs like 'Walking Tall' - they're short enough to avoid being irritating, but definitely add character to the song. Surprised this made it past the "Metal Meter" Tim applies to stuff - but glad it did! (TM)
(PO Box 44033, Cleveland, OH 44144)

EVERREADY - "Reinheitsgebot" CD

Straight cut and dried, up the middle punk rock. More of a melodic, hooky, catchy chord riffs typa thing than say macho "hard"-core thing. To my ears, these guys have a traditional UK old school feel (to pick a band outta the air, lets say: the MEMBERS) mixed with a sorta NOFX type new punk flavor. Not that the vocals are bad or anything but I can't help but grouchily describe it (a little aside here) as "Kevin Seconds meets Billie Joe on laughing gas". (HD)
(Slurr, PO Box 460692, Escondido, CA 92046)

EXCUSE 17 - "Such Things Are Dangerous" LP

Good strong pop/rock from this Olympia trio. The lyrics are in the introspective vein. The vocals are off key at times but, the songs are still enjoyable. (MM)
(Kill Rock Stars, 120 NE State St. #418, Olympia, WA 98501)



FED UP! - "Livid In The City" EP

Old school melodic hardcore from SoCal. Along the ways of BATTALION OF SAINTS and CIRCLE JERKS but not quite on that level. Although this is no longer my fave type of punk, this certainly has a pleasant mosh-able feel and stays clear of the metal core thing. (RL)
(Fearless, 20710 Manhattan Pl #132, Torrance, CA 90501)

THE FELLS - "The Visitor/Bad News"

One vocal original backed with one instrumental cover. This record smacks of trying way, way too hard to fit in all the cool affectations into one tiny single. From the Childish-like vocal stylings to the MAN-OR-ASTROMAN cover art; from the TRASHMEN cover (done to fucking death) to the wacky vinyl (*oooohh! Clear! How original!*); I can't decide what deserves the most scorn. I really liked this band when I first saw them, but they seem have gotten too savvy for their own good. Bands are always better before they realize that they are part of a particular genre. Too bad. (CH)
(Gouramie Records, PO Box 856, Tucson, AZ 85702)

FILTHY CHARITY - "Disgrace Of The Earth" EP

Not as noisy as I had remembered them to be. A few of these tracks are down right slow, striving for that crunchy, crusty feel and falling ever so slightly into mediocrity. Their highpoints are the grindier moments - they pull off the whirlwind holocaust deal as well as anyone. The track "Warshit" is worth the price of admission alone. (NN)
($3/$5 ppd: Soap Scum, PO Box 607, 323 Broadway Ave E, Seattle, WA 98102)

FINAL CONFLICT - "Face Extinction" EP

I've been kind of burnt on regular ol' HC lately, but I have to say after seeing FINAL CONFLICT the other week, I remembered just how much I love the stuff. So yep, this old school SoCal act is back with another new one, and as usual, it rocks. Well played, catchy political hardcore completely devoid of wanking, or metal posturing (which is just the way it should be.) This little 7" is certainly worth several listenings to; the only downside is that this is a Japanese-only single, so good luck in finding one. (LD)
(Bacteria Sour)

5, 6, 7, 8's - LP

The 5,6,7,8's have been, with some justification, labeled as "the Japanese TRASHWOMEN", and I can hear why after listening to this record. It's got the same kind of tinny surf instrumentals, snarled vocals (in heavily-accented English), and less than spot-on musicianship , but the 5,6,7,8's bring in elements ripped-off from 1950's rock and roll (i.e. the cover of "Long Tall Sally") and the like. Not for everyone. Me? I like them fine, though I wouldn't recommend it to SHONEN KNIFE fans. (JR)
(Time Bomb, Toporo 51 Bldg. 3F, 2-18-18 Nishi-Shinsaibashi, Shou-ku, Osaka 542 JAPAN)

FLESHREVELS - "Stoned And Out" CD

The latest in the onslaught of ANTI-CIMEX/DISCHARGE influenced hardcore from Finland. Although it's all too typical in its approach, there is some good, heavy riffing and a few raging songs that might rate this release just slightly above the rest. However, the only true uniqueness is the addition of "fuck PC, eat some meat" lyrics to the usual "corpses piled in the battlefield" fare. (NN)
(Finn Records, c/o J. Lehto, V. Storg. 7B, 633 42 Eskilstuna, SWEDEN)

THE 4 SQUARES - "Kirk" EP

Well played Illinois snot core. Catchy, youthful, speedy, and most definitely rad. Certainly more proof of why "generic" midwestern hardcore is such a swell thing. 4 songs certainly worth your while. (LD)
(Quincy Shanks, 525 Wing Ln. St. Charles, IL 60774)

RECORD REVIEWS

FUEL - "Monuments To Excess" CD
This is a re-release of everything this band ever recorded. Excellent packaging with all the lyrics and photos of the band. They always reminded me a bit of FUGAZI with their passionate music and intelligent lyrics. Well worth picking up even if you have the original releases. (MM)
(Allied Recordings, PO Box 460683, San Francisco, CA 94146)

FUEL - "Monuments To Excess" CD
While it's certainly a shame that the original pressing of this band was remandered by the collapse of Rough Trade - I'd certainly hope anyone who wanted it got when they were three for a dollar. Still don't know why a band that had one good song (at best) deserves so much attention, especially five years on. (TM)
(Allied Recordings, PO Box 460683, San Francisco, CA 94146)

GIRL TROUBLE/POPDEFECT - split 45
The POPDEFECT side of this split is *kinda* retro, but not simply that. It has those retro chords (think "Not Your Stepping Stone") but the singing sounds like the guy from DEATH OF SAMANTHA. I like POPDEFECT anyway, and I like this song better than their slower stuff. The GIRL TROUBLE side has a too short instrumental and then an angsty-love song that is good but too gothic for me. (GS)
(Dionysus Records, PO Box 1975, Burbank, CA 91507)

GOATFUDGE - "Slacker" EP
Pop punk in the BAD RELIGION/Fat Wreck Chords vein. Certainly competent but this sound is getting kinda overloaded. That's not to say I won't keep an eye out for this record. (RL)
(Union 12 Records, 2642 Shawnee Rd., Portsmouth, OH 45662)

GOMEZ - LP
Very funny packaging aping the DANZIG LP cover is just one of the highlights of this record. Melodic mid-tempo pop punk rock with killer melodies and strong vocals are the others. A good record that'll grow on you like a fungus. (MM)
($6.00 ppd: Little Deputy Records, PO Box 7066, Austin, TX 78713-7066)

THE GORGONS - EP
This is the best thing since JOHNNY HALLYDAY. These GORGONS play three good garage punk songs and there's an instrumental that sounds great if you have a pitch control on your turntable. I forgot who said that the French can't Rock 'N Roll, maybe it's the language, I liked BERIEUR NOIR and LES THUGS knew how to play great HC, but that's it, really, I can't think of anyone else. (EC)
(Demolition Derby c/o Kris Verreth, Tervuusestenweg 1H, 1820 Perk, BELGIUM)

GREYHOUSE/DAHLIA SEED - split EP
The mastering and production has a raw quality that brings out the strengths in both bands. The GREYHOUSE song is one of their more aggressive, filled out with a heavy and deep tone. Present are their consistently impassioned vocals, maintaining a straightforwardness without sacrificing an array of musical dynamics. The DAHLIA SEED side works just as well with vocals that teeter between pissed and controlled, backed by melodic yet abrasive music. (MK)
($3.00 ppd: Troubleman Unlimited, 16 Willow St., Bayonne, NJ 07002)

GUS - "Progressive Science Of Breeding Idiots" CD
Keeping consistent with what could become known as a 'Vancouver' sound - GUS manage to ressurrect the same energy/stylings that made bands like NOMEANSNO great. Utilizing some of the dual vocals and opposing guitar / bass to good effect - and hey - with choruses like "choke and die you fucking nazi" - you know it's a winner! Also includes a RED TIDE recording from 1985...the entire release being dedicated to Ken Jensen, drummer of many Vancouver bands, who recently died in a tragic house fire. (TM)
(Wrong Records, PO Box 3243, Vancouver, BC, V6B 3Y4, CANADA)

H-100S - "Dismantle" EP

I always hate to compare bands/records to other bands/records in my reviews, especially to obscure or rare ones, but this EP reminds me of DIE KREUZEN's "Cows And Beer" EP. Manic, no holds barred, throat scarring vocalist, intense thrash about pain, violence and suffering. Yeah, good stuff indeed of course not as classic as "Cows And Beer" (which is actually available on CD now!) but hey that's what it reminds me of, which is a good thing to say the least. (EY)
(Bloodclot Records, PO Box 561, Brunswick, OH 44212)

H-TOMB - "Goodbye to Your System" EP

This is an impressive, self-produced release from this NYC punk band. The 6 songs on this EP are mostly about how fucked up things are. This is the kind of band that has too many words in each line so they end up getting slurred together. I like it. Their sound is loose and hard. (JH)
($3 ppd: Ed Martin, Box 629, Lenox Hill Station, New York, NY 10021)

HAGFISH - "Stamp" EP
A good melodic punk rock band from Texas with the SoCal sound that BYO Records is known for. (MM)
(BYO, PO Box 67A64, Los Angeles, CA 90067)

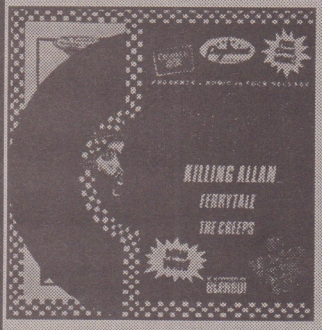
THE HAPPY ACCIDENTS - "27C" EP
Snotty, thrashy and melodic. Pretty punky pink sleeve, ridiculous haircuts. But I like the lyrics most of all. Not only do they bother to include them, but they bother to write good ones. Every new punk band should be required to read the words to "Bus 27C" which is also the musical highlight of this 5-song EP. (PC)
(Zoü Gratz Records, 18168 Daybreak Dr., Boca Raton, FL 33496)

HASS - "Liebe Ist Tot" CD
Slow to mid-tempo punk rock from this German band. All the lyrics are sung in German so I don't know what they're saying but it sounds cool. (MM)
(Tannenstr 2, 45772 Marl, GERMANY)

RECORD REVIEWS

HAWKS, MICKEY - "Bip Bop Boom/Rock And Roll Rhythm"
Two great '50s r'n'r tracks from this obscure but awesome combo. These two cuts also appear on a boot comp LP called "Rock 'N Roll Vol 1" on the Collector label, along with several others (including "Cotton Pickin'", recently covered by JACKIE & THE CEDRICS on the "Locked In Vol 1" comp LP. This band (here with MOON MULLINS, tho credited to THE NIGHTRAIDERS on said comp) combines the best aspects of black and white rock'n'roll, all raging, all tight but bordering on breakdown. Anyone know if there's more tracks by MR. HAWKS floating around? (TY)
(Profile—no, not the crappy current label)

HEIST - "Bloodstained" EP
HEIST is an Australian superfast grindcore band. You get 17 songs on 7 inches- you get the idea. Although I can't understand a word they're saying, the music is distorted and tight. Their thick guitar sound is fierce and addictive. (JH)
(Ecocentric c/o Vacuum Records PO Box 40959, San Francisco, CA 94140)



HELLACOPTERS - "Killing Allan" EP
I can't say, "This is the shit.", but I found myself liking moments of this record a lot. Loud and melodic, sort of recent RAW POWER or HARD-ONS like, hesher-gone-punk, though, and not the other way around. My complaints? The songs are too long, and a bit, OK, a lot wah-wah and feedback crazy. (RY)
(Psychout Records, K. Hakansson, c/o Fredriksson, Ekehjelmstorget 6 nb, 118 54, Stockholm, SWEDEN)

HELLBILLYS - "Evil" EP
Three songs, including a cover of "Captain Scarlet", one of my favorite TV shows from the '60s. The originals are OK I guess—imagine a good garage band with Joey Shithead on vocals, which is a bit confusing if you ask me. (EC)
(Dionysus, PO Box 1975, Burbank, CA 91507)

THE HI-FIVES - "Welcome To My Mind" LP
Formerly known as the NE'ER DO WELLS and I'm not exactly sure why they changed their name cos both bands sound the same. Great upbeat 60's pop music with some surf stuff thrown in too. Silly song about touring Europe with the QUEERS is one of the highlights. I like it. (CK)
(Lookout, PO Box 11374, Berkeley, CA 94712)

THE HOODLUMZ - "Skin Of The Soul" EP
This is total TENDER FURY, remember that post TSOL bad glam (yes, there is good glam) band? "Cruel World" is an okay song but the two songs on the B side are sooo STRYPER, dudes this is MRR not BAM! (EC)
(Delirium Records, 1655 N Mountain #104-297, Upland, CA 91784)

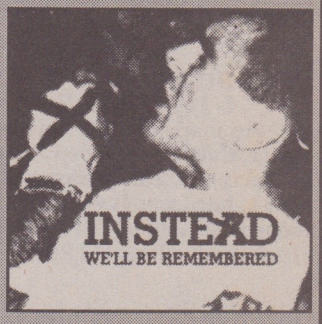
HORACE PINKER - "Burn Tempe To The Ground/One To Two"
Another dose of the PINKER unleashed on the world. Emo meets pop punk with pretty decent production. Nice packaging as I guess you would expect from a German label. The band is from Arizona, however. (LH)
(Blurr Records, Erich-Kaestaker-Str. 26, 40699 Erkrath, GERMANY)

THE HUMPERS - "Sarcasmatron" EP
By now all you barhoppers know that the HUMPERS are one of America's finest pub-punk rock'n'roll bands. The newest HUMPERS record to grace the turntable at MRR is the absolutely brilliant "Sarcasmatron". The B side of this one captures Mr. Scott "Deluxe" Drake at his strongest moment in recent recorded history. Mr Drake has the straight forward rock'n'roll purist style that Johnny Thunders could have had if he hadn't been so smacked out all the time. Billy Burke lays down some top notch guitar lines here. The entire band is incredibly tight; all that punk rock experience clearly has paid off. An excellent record! (BR)
(1+2 Records, Gloria Hatsucho 601, Hishi-Shinjuku 7-6-5, Shinjuku-ku, Tokyo 160, JAPAN)

IDIOT BITCH - "Loser" EP
Polka drumbeat purveys throughout and so do a lot of the guitar elements of the KURUPTED PEASANT FARMERZ and similar bands. The songs are pretty short which is a plus. Not very interesting though. Incidentally, if the whole schtick of your band is that you're constantly attacked for having a dumb band name, change it and see if you still have any reason to write songs. (FR)
(Stinky Feet Records, 4583 Pearl Ave. #4, San Jose, CA 95136-1811)

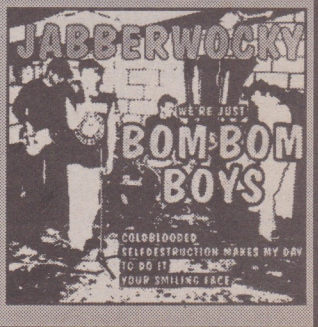
INDIGESTI - "Sguardorealta '82/83" CD
Holy Moley! Unearthed, smokin', raw and screaming demo tracks from one of Italy's finest and most unique hardcore bands ever. Two recording sessions of the same songs, marginal sound quality (especially on the later 1983 session), but four seconds in you're gonna want to crank this fucker so loud it doesn't matter. 26 tracks total with only one appearing on their classic "Osservati Dall'Inganno" LP, all slapped in a well-laid out booklet with lyric translations. This stands the test of time well. (KS)
(Vacation House c/o Rudy Medea, Via S. Michele 56, I-13056 Vigliano B. (VC), ITALY)

INSTEAD (sic) - "We'll Be Remembered" EP
The back calls this "Demos Ed" and this here is six songs of sheer posi core. Y'know back before S.E. bands all played prog rock, they used to sound like this: short fast and most decidedly punk. Songs like" "Proud Youth", Your Choice", and "United". Quite decent sound quality as well. (LD)
(bootleg city)



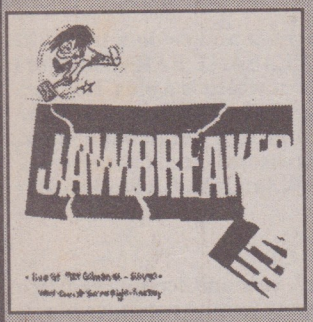
J CHURCH - "The Precession Of Simulacra•The Map Preceeds The Territory" 10"
This J CHURCH record features six cuts of their delightful pop punk sound. The emphasis on this release is more punk than pop perhaps due to Wade Driver's (ex CORDUROY) manic drumming on this release. In a just world "Fascist Radio" would be a top ten hit. (MM)
(Jade Tree, 2310 Kennwynn Rd., Wilmington, DE 19810)

JABBERWOCKY - "We're Just The Bom Bom Boys" EP
This great Dutch punk band is back again, thankfully. They have a '77 approach, delivered with a garagey abandon, yet with all the thrashy energy of early '80s punk hardcore. A 4-song winner. (TY)
(Incognito, Hermannstr 1, 70178 Stuttgart, GERMANY)



RECORD REVIEWS

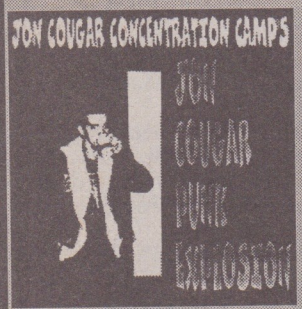
JACK O'FIRE - "Soul Music 101, Chapter 2" 45
Two covers from Mr. Tim Kerr & Co. First is LINK WRAY's "Branded", an instrumental. Although I have never heard the original, I suspect that this is a pretty faithful version. It's got the honkin' sax and big chunks of greasy guitar chordin' (although I also suspect that the original probably has even more nasty guitar sounds). Second tune up is WILLIE DIXON's "Spoonful" and is disposed of in the typical shambling and murky-vocaled JACK O' FIRE style. (HD)
(Sympathy)



JAWBREAKER - "Live at 924 Gilman St. 8/11/90" EP
Bootleg city! Of course, all JAWBREAKER fans will snap this up. One, this is the only thing that's come out in over a year, and two, JAWBREAKER are big time now. The quality is decent, it's a bit thin, but hey it's a bootleg! The 4 songs here are "Want," "Down," "You're Right," and "Fine Day". (SB)
(check in your local store)

JOHN MERRICK - "Simpaticopacetic" EP
Carrying the songs in and out of different moods, this band knows how to take a riff and play the hell out of it. Unfortunately, this record was mastered very quietly and the volume pops in and out at different times. At some moments the distorted production works, at others it gets a little overwhelming—sounds like SAMI-AM through a fuzzbox. (MK)
(Game Two, 11902 Lanner Pl, Laurel, MD 20708)

JOLLY HO-HO'S - "Drunks Are People Too" 12"
This JOLLY HO-HO'S record was done in 1993 and goes all over the map. Frantic hardcore with screamed vocals was this Arcata, Calif band's forte. Interspersed are some Irish jigs, some flamenco, a little acoustic guitar and a ska routine. When the band sticks to hardcore, it works, but the novelty parts and spoken word snippets fall short. R.I.P. JOLLY HO-HO'S. (BR)
(Spock Productions, 112 Rue D'Alembert, 3800 Grenoble, FRANCE)



JON COUGAR CONCENTRATION CAMP - "Jon Cougar Punk Explosion" EP
They've really improved a lot since their last record. It's consistently poppy and fun to listen to, however this record is significantly harder than they have been. Sounds like perhaps JAWBREAKER and RANCID have influenced elements of the sound. Very warm sounding production and overall packs a pretty good wallop. (FR)
(Missing Records, PO Box 710456, Santee, CA 92072)

JOYKILLER - LP
Ex-TSOL vocalist Jack Grisham clocks in with an album's worth of sarcastic, booze-soaked punk, fueled by incisive vocals and a swirl of abrasive guitar work. Aside from "She's Having Fun", there aren't any really great tracks to speak of, just a lot of basically listenable punk. (SS)
(Epitaph, 2798 Sunset Blvd, Los Angeles, CA 90026)

KICKSTART - "Boicion Goes On" EP
Cool, melodic Italian punk pop garage band. All the songs seemed to have little parts I had heard in other tunes before. Very tuneful vocals sung in English. (MM)
(Detour, PO Box 18, Midhurst, West Sussex, GU29 9YU, ENGLAND)

KILLTECH - "Meet The Friendly Natives" CD
Pretty straight forward meat and potatoes rockpunk with melodic leanings that didn't particularly impress me with inspiration or originality. Reminds me of MUDHONEY's "Superfuzzbigmuff" era stuff if MH had no sense of humor and listened to as many hard rock records as they did punk records. Lyrics are okay and generally political in nature. But a song with lyrics that goes: "....I ride a burning horse made of sticks..." can't be forgiven (especially given the "Riders On The Storm"-type musical accompaniment). These guys could be something if they had a tighter...er.. "rein" on their songwriting. (HD)
(591 Albany Rd, Londonville, NY 12211)

KURT - "Minerals" EP
I really liked the slow,heavy feel of this record on 33 but it's pretty damn good on the right speed too! Driving hardcore with hooks aplenty and a fair amount of groove. There's also a lot of good energy build up that really pays off and nicely screamed vocals. Sorta reminds me of a meatier version of those power-emo bands like MOHINDER. Fancy schmancy packaging is the topping on the cake. (NN)
(-273°C, c/o Martin Borho, Zubermoosstr. 42, 78733 Rötenberg, GERMANY)

KYRA RUBELLA & THE SHANKS - "Love In A Void/Orgasm Addict"
Their cover of SIOUXSIE's classic B-side scorches, actually eclipsing the original with its out-of-control instrumentals and almost screamed female vocals. The BUZZCOCKS cover is also pretty raw, with lyrics you can actually make out. A crazed blast of classic punk from a HEADCOATEE for those of us who wished it had never gone away. Strongly recommended. (SS)
(Damaged Goods, PO Box 671, London E17 6NF, ENGLAND)

LATEX GENERATION - "Bored" EP
I swear this should be among the early East Bay/Gilman/Lookout stuff. CRIMPSHRINE, anyone? Very personal emo lyrics that I'm sure the 14-17 crowd should be able to relate to. Catchy bass lines and the cute, innocent young boy look means these guys should've been around in 1989. They'd be rich. Points for cool band name, but I personally found it pretty boring. (SB)
(Sandbox, PO Box 1312, Manhasset, NY 11030)

LAUGHIN' NOSE - "Laughin' Cunts Up Your Nose" LP
Melting hyperactive punk with ultra catchy melodies, punchy choruses and wacko lyrics, Japan's punk-pop legends return with new recordings of 14 of their classic hits from their '80's heyday. Since the originals are obscenely priced, this is a good way to catch up with one of Japan's best. The overdrive version of "Get The Glory" (originally on the "Great Punk Hits" comp) will have you bouncing off the walls in seconds. (KS)
(Let's Rock, JAPAN..no address)

RECORD REVIEWS

LEFTY LUCY - "Gauche" EP

Rock-cus shit this, imagine the spawn of X-RAY SPEX and the RIP OFFS and you might get LL. Four songs all sorta goof-punky, wacky and even "clumsy" or "dissonant", depending on which side of the pretentiousness fence you sit. Unselfconscious stuff with a good, fun, reckless air about it. Although "You Could Be Dead Tomorrow" sounds like an exact VELOCITY GIRL rip. (HD)
(PO Box 80065, Minneapolis, MN 55408)

LIL BUNNIES - "Carrot Belly Bunny Rock" EP

I have a personal affection for bunnies, but that type of bunnies this is not. These bunnies are loud, they like to scream and they play very obnoxious, twisted punk rock. Nice hand-painted cover remind me of BUNNY BRAINS, but the music sounds more like HARRY PUSSY mixed with ANTISEEN. They do an ELECTRIC EELS cover, too. This is fabulous. (CK)
(Moo-La-La Records, 1114 21st St, Sacramento, CA 95814)

LORD HIGH FIXERS - "Scat Man/ I Can't Believe"

I guess this is good, since it can't be pigeonholed in with any other kind of music exactly. The B side sounds very much like THE CYNICS, with maracas a-shakin' and the bass line walking all over the place, but it's better somehow. The A side is a forgettable stinker, however. The singer is trying much too hard to have a gravelly low-down sneer for a voice, and you just have to laugh out loud, almost. (CH)
(No Lie Music, 2118 Guadalupe #216, Austin, TX 78705)

LOVE, HELEN - "Bubblegum/Let's Go"

More techo pop-ish bubblegum pop from Ms. Love. Happy tiny voiced stuff that would sound like the RAMONES if this were beefed up. Fun tunes though, especially "Let's Go" (RL)
(Damaged Goods, PO Box 671, London, E17 6NF, ENGLAND)

THE MAD 3 - "Space Biker" EP

A three song 45 from a 3-piece from Japan, this is a hard one to call. The first song sounds exactly like BLACK SABBATH, but without vocals. The two songs on side B are more straightforward rock, but with unintelligible vocals. I think these guys were trying to go for a more fuzzed-out/pyschobilly type of a thing but missed it by a considerable margin. Not bad really, just not all that great. (CH)
(Time Bomb Records, Toporo 51 Bldg. 3F, 2-18-18 Nishi-Shinsaibashi, Chuo-ku, Osaka 542, JAPAN)

THE MANGES/BOYZ NEXT DOOR - split EP

These bands are a good combination for a split single. Both are influenced by early RAMONES but maintain their own original sound. The music is consistently good, with "Joey Goes Surfin'" the best of the 3 songs by THE MANGES, and "Be Alone" being the standout for BOYZ NEXT DOOR. (MC)
(Goti Luca, Via Broni 4, 10126 Torino, ITALY)

MARCUS NOISE - "From Blood To Bubblegum" CD

14 songs of fairly eclectic stuff, ranging from 'ambient' noise to pop to old style Lookout punk. Could this be the Minneapolis answer to MOTHERLODE? Unfortunately, like most CDs with this many songs, my interest wanes at times, and a short, more succinct release would have been in order. (LD)
(Angry Seed, PO Box 883, Minneapolis, MN 55408)

McRACKINS/WHITE TRASH DEBUTANTES - split LP

More perky punk pop/power pop from the McRACKINS. A bit of a letdown after their great debut CD. Decent but not quite the best from these guys. The WHITE TRASH DEBUTANTES side is more trashy, campy punk rock/new wave from these folks which has never done much for me. (RL)
(Helter Skelter, Via Degliaqusoni, 84, 00185 Rome, ITALY)

MEGA CITY FOUR/THE REFRESHMENTS - split 45

MC4 provides an exclusive cut which sounds like it was deliberately mixed with more high end to insure its "noisiness". More guitar-wah-noise than typical for them but still retaining that pretty-voiced hookiness and slickness despite the sound. Finland's REFRESHMENTS, however do their more famous English friends one better and give us an impassioned, ambitious song that sounds like punk rock with retro psychdelia melodies and manages to pull it off. Imagine the combination of BAD RELIGION and "Forever Changes"-era LOVE, and it is indeed a wonder to behold. (HD)
(Gaga Goodies, PO Box 47, 13211 HML, FINLAND)

MENACE - "Final Vinyl" LP

Just my luck! I happen to love this fucking band. THE RIP OFFS used to cover "Screwed Up". Yes, we're fans. Anyways, if you don't know who MENACE is, I'll explain... old '77 UK punk band, very catchy... and this LP is a collection of all of their recorded works. A must fer poor mutherfuckers like me who can't afford the original singles. (SW)
(Helter Skelter, Via Degli Ausoni, 84 00185 Roma, ITALY)

METOKE - "Deine Mutter" EP

I can't get over how much of an influence RORSCHACH has had over bands in Europe–especially in GERMANY. METOKE is under the influence, but in the best of ways. These songs surge with tons of rage. They're heavy. They're interesting. They're both fast and slow. Great 7". (KG)
(Into The Vortex, c/o Jens Tuch, Apenrader Str. 21, D-26127 Oldenburg, GERMANY)

MR. T EXPERIENCE - "Tapin' Up My Heart" EP

Three new tunes, one acoustic, from MTX. The trademark sound of mid-tempo punk rock and kinda funny lyrics. Unfortunately, like the last LP, this leaves me cold. It seems to drag too much. Nothing here holds up to quirkiness of "Swallow Everything" or "Book Of Revelation" but I'm still looking forward to their next LP. (RL)
(Lookout, PO Box 11374, Berkeley, CA 94712)

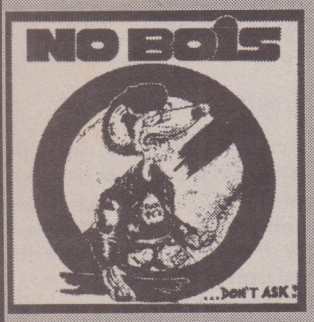
MULTI FACET - "In My Mind" EP

MULTI FACET carries the East Bay punx attitude into the mid-'90s. Jenean yells her head off. She sounds pissed. They sound pissed. Kind of in the FILTH/DEAD AND GONE vein. Great.
(Campground Records, PO Box 15072, San Diego, CA 92175)

RECORD REVIEWS

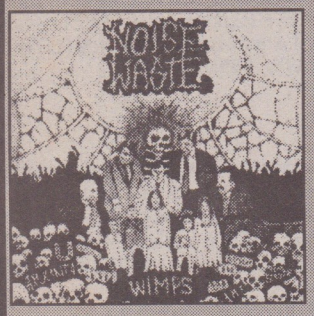
NATIONS ON FIRE - "Death Of A Pro-Lifer" LP

This is one of those bands that should have called it quits when they were still good, instead of washing out into mediocrity before finally breaking up. Lyrically, these guys were always great, and the music varied, and here it's a real mixed bag, some tight, some real loose, and sounding uninspired. There's a different vocalist here, who's not bad, but in no way can deliver the punch that the previous crooner could. The packaging is outstanding from the cover, to the lyric sheet. After listening to this, it's hard to believe this band was responsible for the "Strike The Match" LP, which is great. Oh well... (MA)
(Genet Records, PO Box 447, 9000 Gent 1, BELGIUM)



NO BOIS - "Don't Ask!" EP

Thank god the NO BOIS are not like the rest of their BAD RELIGION/NOFX worshiping countrymates, and play dirty, gritty and angry punk. Very in your face basic punk played with enough energy to keep you slammin'. I also agree with your politics guys: "fuck PC's!" (EY)
(addressess, but I can't make it out)



NOISE WASTE/CAUSE FOR EFFECT - split EP

Both these Finnish bands can play fast and loud. NOISE WASTE take the 49-song monster grind approach that sounds like demons getting into car crashes underwater. *(What?)*. CAUSE FOR EFFECT take a cleaner musical route, playing a tight thrash style with English vocals. Sounds pretty good. (MK)
(Tuomo Hohtari, Puomikaari 3, 18300 Heinola KK, FINLAND)

NOT YOUR FRIENDS/HOUSEWRECKER - split EP

Two bands that sound an awful lot alike. High speed pop punk. It's very catchy too. Fun stuff. (CK)
(Thin Frail Genetics Records, PO Box 93, St Mary's, PA 15857)

OGREISH ORGANISM - "4th Pill" EP

Two longish songs from this freeform Japanese hardcore unit revolving around Pill, the former drummer of the COMES, G-ZET and LIP CREAM, who also contributes vocal and lyrical duties here. Mired in progressive metallic IRON MAIDEN-styled jams from the guitar player of DEATH SIDE, it maintains most interest when it picks up hardcore speed with the brain-exploding drum fills and runs which fueled LIP CREAM's intensity. (KS)
(H.G. Fact, 401 Hongou-Mansion, 2-36-2 Yayoi-Cho, Nakano-ku, Tokyo 164, JAPAN)

OI POLLOI - "The Only Release" EP

Great political lyrics that confront war's reality, fascist thinking, vivisection and anti-abortion bullshit. Cool voice-overs that bring the point home. And all with the sizzle of OI POLLOI's punk jams to boot. (KG)
(Edinburgh Anti-Fascist Action, PO Box 421, Dun Eideann, EH11 1QD, SCOTLAND)

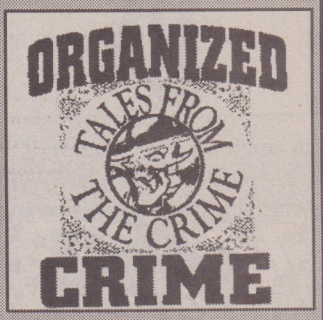
ONE HIT WONDER - "Tug Of War" EP

Somewhere in that space between hardcore and pop punk. Nice little melodies that break into fast guitar jams. They harmonize the word 'fuck' so nicely that even my mother wouldn't be offended. Actually, the only song that probably wouldn't be a hit would be "Love Of God" on lyrical basis only. (CK)
(Lethal Records, PO Box 14868, Long Beach, CA 90803-1414)

OPERATION IVY - "Seedy" CD

Well, it's not exactly a boot or anything. But it sure is an odd little release. While this may not be any kind of definitive collection of OP IVY outtakes, this is no "Magic Bus" either. A good collection of nine non-LP tracks that range from demo recordings to good sounding live radio sessions. Good sound and the only track that seems a little out of place is the long ass version of "Healthy Body" (which was edited for good reason on the proper release). Still, eight out of nine is a pretty good ratio for any band. (LH)
(Karma Kredit Records, no address)

ORGANIZED CRIME - "Tales From the Crime" EP



Lyrics containing deep social commentary. Basically 80's type hardcore musically, but at times, I feel, a bit too slow. Real whiny vocals, unintentionally, I think. Punk enough, didn't do much for me. (RY)
(Delirium Reçords, 1655 N Mountain #104-297, Upland, CA 91784)

OSWALD FIVE-0 - "Bred In The Bone" EP

The 4th single from OSWALD FIVE-0 who have a sound somewhere between X and TILT. The 4 songs here are all pretty raw. One has male vocals. "Our Secret" is a real standout. (MC)
(Grinning Idiot, PO Box 10634, Eugene, OR 97440)

OVERLAP - "Feeling Happy" EP

These guys try hard to copy SCREECHING WEASEL and do a good job, although the vocals fall way short. The songs are good—they really should have gotten Ben to sing for them. (MC)
(Mike Benecke, 23952 Eider, Laguna Niguel, CA 92677)

OXYMORON - "Fuck The Nineties" LP

Best fuckin' record this month for sure! This is high quality oi street punk from the consistently great Helen Of Oi record label. This is fast oi punk in the tradition of INSANE, MAJOR ACCIDENT or ONE WAY SYSTEM. OXYMORON formed in 1989 but didn't get serious about the band until 1992. Their first major gig was the Erlangen Punk Festival where they received rave reviews. The amazing "Beware Poisonous" from the OXYMORON single is included on this LP. They, along with DISTORTION, VANILLA MUFFINS, ANOTHER MAN'S POISON and BRAINDANCE carry on the banner of British punk. Thanks to the excellent "Do Something" zine for the background info. (BR)
(Helen Of Oi, 15 Spring Gardens, Ventnor, Isle Of Wight, PO38 1QX, UK)

RECORD REVIEWS

PEEPSHOW - "Inevitably" EP

This is really good. Kind of reminds me of "No Pocky" era SUPERCHUNK with a bit of the JOLT (the UK band, not the Bay Area one). On that JOLT tip, there's a definite mod feel to this although slightly hindered (enhanced?) by muddled production. (LH)
(Fantasy Ashtray, no address)

THE PHOIDS - "Mushyheadedgoogoomouth" CD

It took two listens for me to like this CD, and while I don't want to single this band out, since some of it is quite good; I feel however that they're a prime example of why most bands shouldn't put out full length CDs. This is sort of a smoky bar punk thing which generally works well, however they just seem at times to lose the 'punk' umph and end up sort of floundering. Don't get me wrong, this definitely has its moments, it's just too long. (Sort of like this review). (LD)
(NG Records, 622 Broadway #4B, New York, NY 10012)

PLAYGROUND - "Bent, Lost Or Broken" CD

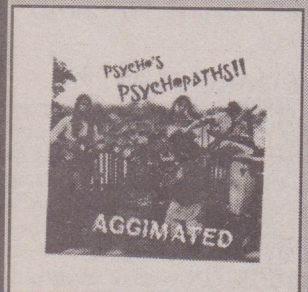
I was totally into this CD. Great HUSKER DO/WESTON type stuff. Eleven similar sounding songs but all are keepers. Power trio stuff with harmonies and tunes. Easily one of this year's best releases in the pop punk vein which I cling to so dearly. A great follow up to their Take-A-Day single. (RL)
(Habit, PO Box 0031, Davis, CA 95617)

PLUTO - "Cool Way To Feel" CD

The Mint Records stamp is a sign of true quality in my book. Punky pop and indie pop type stuff in the MIECES/SMALL FACTORY vein. Plenty of harmonies and catchy guitar parts. These guys could be a hit on the college radio circuit. Now if they would only tour with label mates CUB. (RL)
(Mint Records, 699-810 W Broadway, Vancouver, BC, V5Z 4C9, CANADA)

PRODUCT - "Confined" EP

This 7" has lots of energy. The songs are heavy and just beyond mid-tempo, and they rock! Those snarly vocals are especially great. PRODUCT exudes a hybrid of BUZZOVEN and ADMIRAL influences, and I'm trying to decide whether the rules allow one to mention those two bands in the same sentence. Four songs. (KG)
(Product, PO Box 41584, Memphis, TN 38174)



PSYCHO'S PSYCHOPATHS - "Aggimated/Mr. Harris"

Shrill singing, medium tempo, sludgy guitars...maybe even their best friends won't tell them that they sound like a (lame) BLACK SABBATH cover band (this applies to the A side only; for the B side, substitute "TALKING HEADS" for "BLACK SABBATH," alter descriptive phrases as needed and call me in the morning). (DD)
(Stanton Park Records, PO Box 58, Newtonville, MA 02160)

PSYCHOTIC YOUTH - "Bamboozle!" CD

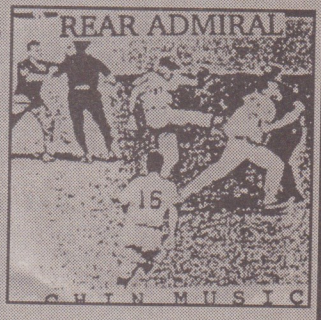
Fairly catchy '77 style punk. Well, not exactly. Most of the songs sound like "Personality Crisis" with Bob Geldof on vocals. It's good over the first few songs even with the light venturing into the realms of cheese rock. But it got really repetitive and boring by track 16. (LH)
(Wolverine Records, Benrather SchloBufer 63, 40593 Dusseldorf, GERMANY)

RF7 - "All You Can Eat" CD

33 song anthology of RF7 tuneage released from 1980 to 1987. This features the "Fall In" 12", "Weight Of The World" LP, "Submit To Them Freely" 7" EP, and other songs that I have no idea where they've come from. Sorry. Mid-tempo SoCal hardcore punk with a little touch of metal, and vocals that sound like a lethargic Lemmy. The rawness and looseness of this makes this an interesting listen. Although, in the lyric department they were hit and miss, some songs were ridiculous, but some songs were kind of right on, especially the song "Revolutionary Worker". (MA)
(Grand Theft Audio, 501 W Glen Oaks Blvd #313, Glendale, CA 91202)

RADICAL DEVELOPMENT - "Human Rights" 10"

This is ugly!!! A nice beefy sinister sound that you can sink your teeth into, with enough crunch to have you go for another serving. Vomit vocals, double bass drum attack, punchy rhythms, varying tempos, and a towering wall of guitar, along with pessimistic lyrics, makes this a great release. German hardcore at its most evil. (MA)
(Navigator Productions, Heinrich Geissler Str. 12, 97877 Wertheim, GERMANY)



REAR ADMIRAL - "Chin Music" EP

This has more rockem' sockem' than the robots. With an unexpected sound—sort of like an upbeat ROLLINS BAND with traces of blues stuff coming through. The vocals and gitter stay heavy enough to pull it off. I dug it loads. (AI)
(Ahoy! Records, PO Box 277, Maple Shade, NJ 08052)

REBEL TRUTH - EP

Quit paying collector prices now!! Everything is coming back! This bootleg of the 1983 7" by this Sacramento band is proof that any and all records from back then will now be, for better or worse, "booted". REBEL TRUTH are a prime example of a third-string hardcore band that, in comparison, smokes most first string bands today. Marginally classic stop-and-start speedy hardcore with sung vocals and thoughtful, sincere lyrics. (KS)
(no address)

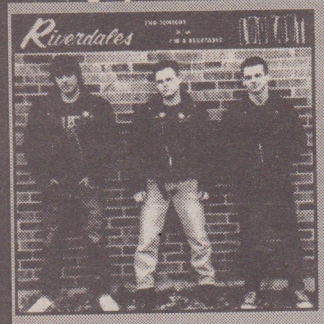
THE REHABS - "Here Come The Rehabs" EP

This record is three really crude songs sounding like early MISFITS, in their "Angelfuck" vein. You know, that way you can sing, "Come on pretty baby" and be totally serious. Not without its charm, and the back cover drawing of the drag race features a big-boobed girl with rather strange proportions. (GS)
(Just Add Water Records, PO Box 16328, Spartanburg, SC 29316)

RHYTHM COLLISION - "Too Long" EP

Why aren't these guys on Epitaph? This is a pure Epitaph sound, kinda like BAD RELIGION meets RANCID. In fact, this is *very* much like RANCID. Sounds good, plenty of energy and lots of harmony. (TY)
(Dr Strange)

RECORD REVIEWS



RIVERDALES - "Fun Tonight/I'm A Vegetable"

With the impending dissolving of the RAMONES, it's great to have bands like HEAD and these RIVERDALES to take up the mantle. Ben Weasel and pals deliver a taste of their upcoming debut LP with the A-side, a rock'n'roll treat with Rev Norb delivering a great AM DJ spiel in the middle. The flip is more directly a RAMONES-type tune. But Ben, pull up your pants! Most uncool for a punk stylemonger like yourself. (TY)
(Lookout)

ROCKET FROM THE CRYPT - "The State Of Art Is On Fire" 10"

ROCKET FROM THE CRYPT have their signature sound on this drift back to an independent label. They are one of the only bands who can use to their advantage, the repetitive layer sound that defines them. So complex is the underlying music that it floats the two chord repetition and turns out catchy, melodic and unforgettably heavy. Sure to be a big hit. (SB)
(Sympathy)

RUSTY AND PEVOE CORPORATION/WARFARE? - split LP

Two bands, both playing mostly forgetable melodic hardcore and punk. Not enough hooks for it to be poppy and the guitars are mixed way too low for it to be a strong hardcore record. It's a good effort and a nice package. But nothing I can really get into. Uh, starts with a weird ska via polka song. Weird. (LH)
(Nuclear Sun Punk, no fucking address)

S.N.F.U. - "The One Voted Most Likely To Succeed" LP

I'm sure if you are reading this, you know what SNFU sounds like already; if not, you will likely get several tons of unsolicited promo material from Epitaph telling you all about it. (I know I do.) This LP is consistent with SNFU's output over the last, oh, ten years or so. Well-played, stop-and-start, hookless punk rock with lyrics ranging from cynicism to insanity. The vocals here are a tad more melodic and harmonizing than previous stuff, and I like that better. I do think Epitaph is already a major label, but I admit I would like to see Chi-Pig on MTV, having to make nice with Kennedy. (GS)
(Epitaph Records)

SATELLITERS - "The Psychedelic Sounds Of The Satelliters" EP

Four guys from Belgium doing the costume/mask thing a la certain Bay Area bands and heavily into the surf/psych/pop ethos. Squarely in a SHADOWS OF KNIGHT/BLUES MAGOOS vibe especially with that cheesy organ they have. The three originals (one is a surf number as well as a cover of "Bad Little Woman") are all pretty well written, hook-filled rave-ups which meant they learned their lessons well from their heroes. Also badly recorded in a weird too-much-high end-a la-Euro hardcore styled sound that's very different from the US badly recorded garage style. (HD)
(Demolition Derby, Tervuursesteenweg 1H, 1820 Perk, BELGIUM)

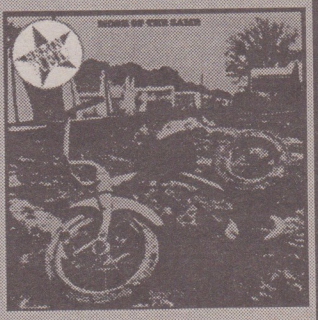
SCRATCH BONGOWAX - "Surfin' Turd" EP

Four songs of mid-tempo silliness from L.A., with ANGRY SAMOANS-styled vocals and lyrical dumbness. The title track is a "hurling" New Wave surf-influenced instrumental, the other three catchy pop. Nice BEACH BOYS mauling cover art. (KS)
(Dionysus Records, PO Box 1975, Burbank, CA 91507)

SCRAWL - "Q" CD

Erratic noisecore mixed with jazz, ska, and just about everything else. Call me a snob, but I like my noise to roar all the way through. Breaking for pianos and saxophones just kinda gets in the way of the chaos. It's impossible not to admire a band that covers PATARENI though. (NN)
(Ecocentric, PO Box 572, D-56075 Koblenz, GERMANY)

SEEIN' RED - "More of the Same" EP



In a just world it would be a safe assumption that everyone's heard SEEIN' RED already, however I'm guessing that's not the case. Simply put, the best political hardcore band in Europe—no mean feat, with the strength of the scene over there. Consistent with their other releases: raging music, raging lyrics—all with the clear intelligence that make their 'political' songs something people relate to on a 'personal' level. (TM)
(Wicked Witch, PO Box 3835, 1001 AP Amsterdam, NETHERLANDS)

SHARON TATE/STINKAHOLIC - split EP

SHARON TATE I don't like particularly. Slow to midtempo post-emo (If there is such a thing) with a somewhat metal edge. The productions great though, and so is the performance. One five minute long song. STINKAHOLIC pop their way through two numbers probably aimed at people they go to high school with. They pull it off pretty well, though they cover a lot of familiar territory. One song called "Preppy", the other "Note For A Jerk". They could give you the illusion that they're the first band to ever write a song about a preppy which is a good thing, I believe. (FR)
(Rekluse Rekords, PO Box 696, Oakhurst, CA 93644)

SHITTER LIMITED - "No More Lies" CD

Haven't been this excited about a CD in a long time. Long term Finnish troublemakers SHITTER LIMITED would be a household name if they spent less time in court. They had their share of distribution problems, in no small part because they consistently insulted and taunted everyone from Ronald MacDonald to various governmental officials. Hook-filled hardcore (the exception being their last LP, which sucked)—great to have everything documented in such a convenient way. (TM)
(MeFisto Productions, PO Box 30, 33251 Tampere, FINLAND)

SIDEKICK KATO/APOCALYPSE HOBOKEN - split EP

Two good songs each from two very different bands (the cover drawing perfectly illustrates this, with a mohawk-looking guy and a skater-looking guy each hugging their respective toilet bowls in drunken surfeit). APOCALYPSE HOBOKEN's songs are that rare gem; good hardcore/thrash, politically aware lyrics, and really, really good singing. The SIDEKICK KATO songs are more poetic, with great lyrics and a sort of SUPERCHUNK or even (don't take this the wrong way) JANE'S ADDICTION-type of multiple-voice singing thing.
I like it a lot. (GS)
(Dyslexic Records, 528 White Oak Dr, Roselle, IL 60172)

SIEVE - "Next Small Thing/Aggression"

Interesting.....Timmy Yo sez THE DILS... I agree. Not bad, not bad at all. The B side is not as hip. The songs go on a bit too long... but still, not bad. (SW)
(I Hate Music, 1419 Dominis #606, Honolulu, HI 96822)

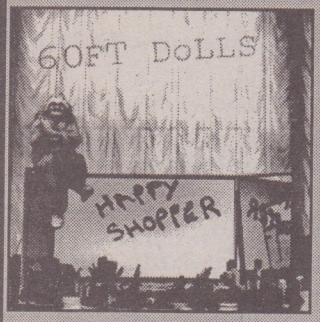
RECORD REVIEWS

SILVER - "Charade" EP

This is just not my month. I seem to have more than my share of emo-ish music/lyrics dumped on me this time around. Although they describe themselves as "deliciously modern pop," so maybe that's it. Either way, it's utterly forgettable. It's almost as if they combine pop with tuneless hardcore with an unpleasant outcome. (SB)
(Perspex Records, 8401 Hager SE, Albuquerque, NM 87108)

SIXPACK/WORLD PETS - split EP

SIXPACK play in a fuzzy, melodic, mid-tempo emo style that almost strays into the realm of "modern rock" or SAMIAM or whatever you wanna call it, but remains on the more enjoyable side of that nasty, barbed-wired fence. WORLD PETS are much different. They have an acoustic pop sound akin to SMALL FACTORY or even the HOUSEMARTINS. The singer sounds kind of weird and annoying at first, but gets more tolerable as it goes along. But the end of the side I quite liked it as a matter of fact. So all around, it's a decent record that'll grow on you a bit. And wait! Oh my god...it's French! (PC)
($4 ppd: Bonanza Records, 10 Allée de la Lavande, 42650 St. Jean Bonnefonds, FRANCE)

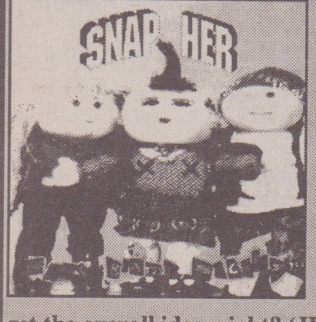


60 FT DOLLS - "Happy Shopper" EP

Bass and vocal-heavy stuff from the UK. Not much power, sort of catchy at moments. It wins some originality points. I wasn't enthralled to the point of ecstasy. (AI)
(Townhill Records, 138 Townhill Rd, Townhill, Swansea, UK)

THE SMELLIE FINGERS - "Kings Of Cheeze" EP

Jesus mutherfuckin' christ!!!! As soon as the fucking needle hit the vinyl this record blew me outta my god damn seat. *Loudddd!!!!!! Sonic-cccc!!!!!* Million mile an hour fuckin' rockin' *noise*..... but with *hooks!!!* I can't compare it to anything. *But it rocks!* Best record I've heard this month! Where the fuck are these guys from? Spain???? (SW)
(Waco, PO Box 1226, 33080 Oviedo, SPAIN)



SNAP-HER - "Name Brand Society" EP

My first impressions—trashy, obnoxious. SNAP-HER are an all-female band with at least one former member or the CREAMERS in the line-up, and who play your garden-variety, meat and potatoes punk with lyrics about kicking guys in the balls and Beavis and Butthead (e.g. "I Wanna Beavis You"). The cover shows them mutilating Cabbage Patch Dolls with punk haircuts. You get the overall idea, right? (JR)
(Triple X, PO Box 862529, Los Angeles, CA 90086-2529)

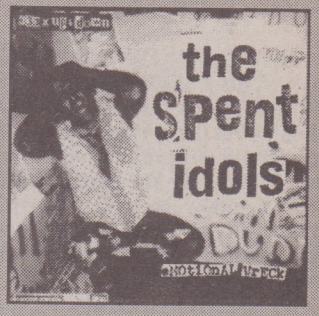
SOFA GLUE - "Smile" CD

Ten songs of solid, straight ahead Pacific Northwestern punk rock from Bellevue, Washington, with lyrics verging on the insane side of things—self abuse and mental torment, cut with a sense of humor. The DERELICTS or FUMES would be a good reference point. (KS)
(Ransom Note Recordings, PO Box 40164, Bellevue, WA 98015)

THE SOUND EXPLOSION - "I'll Shake The Universe/Why Can't You See?"

A not bad (but certainly not transcendent) entry in the neo-Sixties garage sweepstakes. Certainly among the better European bands dabbling in this particular area (talk about faint praise!), but lacking in distinctive character (pardon me, I thought I was writing about Price Club wine for a moment). (DD)
(Dionysus, PO Box 1975, Burbank, CA 91507)

SPENT IDOLS - "Emotional Wreck/Last Years Heroes"



Another top notch effort from these SoCal punkers. An excellent combination of '77 style catchy punk with early '80s SoCal hardcore. You won't be disappointed. (KK)
(Incognito Records, Hermannstr. 1, 70178 Stuttgart, GERMANY)

SPERMKILLING/DNA- split EP

Split EP with 2 German bands. SPERMKILLING does the standard anthemic melodic Europunk thing, pretty well produced and catchy. DNA is in a similar vein except for more sophisticated dueling harmonies and a sound that's closer to FUNERAL ORATION. DNA provides the best song here in "Silence". (HD)
(Plastic Bomb, Buchenstr. 18B, 40599 Dusseldorf, GERMANY)

STATE OF FEAR - "Shroud" EP

Featuring members of DISRUPT and DEFORMED CONSCIENCE, this was sure to rock my boat. And rock it did - with the same impact either of the aforementioned mustered - 7 songs of quality blurr - broken up enough to be more than just straight speed. While people shouldn't be judged on past accomplishments - it's certainly reassuring when people come through as heartily as these guys do. Definitely more than your average 'featuring members of...' band. (TM)
(Reiterate Records, PO Box 287, Harwinton, CT 06791)

STINKERBELL - "Who Blew Smoke?" EP

I believe this is the first record STINKERBELL put out, (yeah, they put out!) but it was never sent in for review. They friggin' rock, they're all sexed up, and they love the RAMONES! This is the best punk band I've seen out of Texas (don't fuck with Texas!) since I don't know when. Where were you, S.F. rock'n'rollers, when they played the Bottom Of The Hill the other week? Catchy danceable tunes, sweaty female fun vocals and lyrics. Come back to town and play with the LOUDMOUTHS!!! (RY)
(Angry Neighbor, PO Box 66462, Houston, TX 77266-6462)

RECORD REVIEWS

SUBCAOS - "Veneno" EP

Portugal's most prolific drunken thrashers at it again - another six songs of political hardcore that leave no doubts about their DIY commitment. While I've always thought their music has suffered from a lack of personality that could push them over the edge, their politics are certainly something to be admired - fighting institutions like the Catholic Church and television in an environment where that involves serious personal risks. (TM)
(Rage Productions, Apartado 274, 2735 Cacem, PORTUGAL)

SUSPECTS - "Exit" CD

Had this heavily recommended to me by several people - glad it was brought to my attention. Have since rushed out and picked up their single (pre-CD) as well - happy about that as well. What is it? Well - it's certainly the most rocking thing I've heard out of the WDC area in a long time- straight on, catchy, mid-paced punk - fast enough to get you tappin', slow enough you can understand the words. And their label has a great logo to boot! (TM)
(Torque Records, 3510 N. 8th St, Arlington, VA 22201)

SWIAT CZAROWNIC - "Hokkalley" CD

This Polish band draws from an extremely wide variety of influences, and takes the time to show these influences in each of their songs. From traditional folk music to straight ahead punk to ska, these guys make something that sounds impossible work. 19 songs, lyrically alternating between Polish and English, and from what I gather, the words are based around dreams and politics. I preferred the more ska influenced numbers, such as "Kuznik", which had me going back and playing this song over a few times with every listen. (MA)
(Nikt Nic Nie Wie, Zielona 16, 34-400 Nowy Targ, POLAND)

TEETH - "Paperweight" EP

Two songs worth checking out. Melodic and tonal qualities similar to DRIVE LIKE JEHU but with a more outright catchy punk feeling. This combination is complimented by vocals that have a strained youthful way of being annunciated. (MK)
(Gouramie Records, PO Box 856, Tucson, AZ 85702)

THE TELL TALE HEARTS - "The Tell Tale Hearts" LP

This is a posthumous "best of" from the legendary San Diego band, largely in the vein of 60's Dutch beat. I've long loved the likes of the Q65 and Wally Tax's OUTSIDERS and this album (with improved remixes and previously unreleased material) shows that the THE TELL TALE HEARTS were worthy successors to those God-like bands (much more so than anything released while they were still around, in fact). Good luck finding this, as it's (supposedly) a Belizean import (although the jolly joker in me suspects some hoaxing here). (DD)
(Tapir Records, no address)

TIKIMEN - "The Good Life" EP

Sacto surf stalwarts that pack a hell-o amount of authenticity in these four original selections. Everything from the recording to the playing to the feel makes one believe that one is listening to some long lost PYRAMIDS or BEL-AIRS cut or some obscurso twang band from years past. And like their icons, these guys aren't afraid to go slow to catch that "surf" groove or turn down the reverb. Also some ear-poppin' sci-fi, stock car sound ef-x for maximum period cheesiness. Kudos to "Theme From The Unknown" which is a big bossanova of a twang piece too. (HD)
(Estrus, PO Box 2125, Bellingham, WA 98227)

TILT - "Till It Kills" LP

Once you can get over the fact that this band has changed their sound, you can appreciate this for the great record that it is. It grows on you more and more as you listen to it until you find yourself singing the catchy songs while walking around in the rain or being stuck in traffic. You'll dance like the wind to "Leanin' Like a Barn" "Windowsill" and "Lips Tits Hips", and sigh like nostalgia to the slow "Berkeley Pier". It's very clean, *squeaky* clean - missing that certain edge I crave. But it's really kool nonetheless. I guess it's not really *punk*. More like pop at it's finest. (AI)
(Fat Wreck Chords)

TONICS - "Ups & Downs" EP

This EP boasts four songs worth of upbeat punk with a touch of organ in the background. The title track (PAUL REVERE & THE RAIDERS) is the operative one here, a bracing shot of '77-style punk with sarcastic vocals and solid hooks. The two girl-vocal tracks are adequate, though a lot seems to be lost in the mix; and it's rounded out by a fun instrumental. Decent outing — on cool blue vinyl, no less. (SS)
(Zapruder Records, 6110 E Mockingbird Lane, Dallas, TX 75214)

TOTAL CHAOS - "Patriotic Shock" LP

I love TOTAL CHAOS. Not are they the most interesting looking bands on Epitaph (they actually look like punx, instead of surfers/skaters or college professors.... whoops, I forgot RANCID) and Mr. Brett still has not put them through his "Epitizing" process and have them add harmonized choruses. They're still hard as nails (actually even harder the 2nd time around) with their DISCHARGE-like sound still intact, except they have more lyrics per song than the aforementioned band. Some of the lyrics can get pretty silly at times but you can never have enough songs about killing Nazis (at least in my book). Punk music for punx. Emos avoid. (EY)
(Epitaph)

TRICK BABY - "Player" CD

This 60's punk garage band has high energy music with strong female vocals that have a real N.Y. je ne sai quaw. If you like GAS HUFFER, you'd like this. I bet they put on a great live show. (MM)
(Go Kart, PO Box 20, Prince St. Stn, New York, NY. 10012)

THE UNTAMED YOUTH - "Live From the Fabulous Las Vegas Strip!" LP

Posthumous live LP from the surf instro/hot rod and frat vocal masters of Missouri. Derek Dickerson (their erstwhile leader) is such a perfectionist that he may well take offense, but I think this adequate-fidelity warts 'n' all hoot and holler-ama makes for superior listening to any of their studio releases. 20 songs, including a cover of THE DICTATORS' "(I Live For) Cars and Girls" as THE RIVIERAS (of "California Sun" fame) might have done it. (DD)
(Estrus, PO Box 2125, Bellingham WA 98227)

THE VARUKERS - "One Struggle, One Fight" CD

Originally released in 1986, this record finally makes it to the CD format. English hardcore punk with anarcho-politics, discussing the essentials; animal rights, nuclear war, apartheid, and Ireland, set to buzzsaw guitars with DISCHARGE fills, and a 'snare-core' beat. Along with AMEBIX, CRASS, CONFLICT, and others, these guys continue to inspire the sounds of many bands today. (MA)
Retch Records, 49 Rose Crescent, Woodvale, Southport, Merseyside, PR8 3RZ, UK)

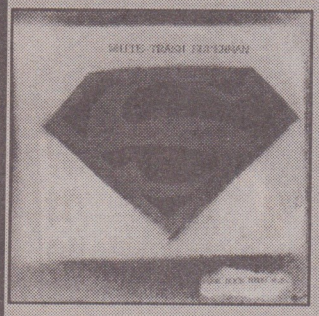
RECORD REVIEWS

VELOURIA - "Mercury" EP

I suppose this is '60's punk influenced pop. The singing, playing, writing and production are undistinguished, and all three songs sound pretty much the same. (MC)
(Hell Yeah, PO Box 1975, Burbank, CA 91507)

VIBRAM '94 - "Fight To Win" EP

The music on this new record is high quality oi music right from the get-go. These men list Brunswick, Ohio as their current contact address, but the singer, Bohdan, used to hail from Jersey City, NJ, and a round of thanks is given to the NY/NJ oi bands (nice to see the Helen Of Oi label recording US bands). The bass and drums are supplied by Phil and Carl of the TEMPLARS, who give a stellar performance performance indeed. The lyrics in "Fight To Win" are somewhat vague about who the 'enemies' and intended 'victims' are. VIBRAM '94 sings: "Braces strapped and ready to ruck, whatever the cause we don't give a fuck, turncoats traitors and reds too, if you're one of them we're coming for you, fighting is our way of life, a way to deal with all our strife." (BR)
(Helen Of Oi, 15 Spring Gardens, Ventnor, Isle Of Wight, PO38 1QX, UK)

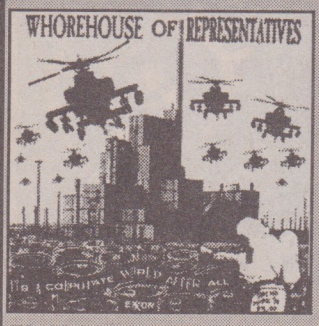


WHITE TRASH SUPERMAN - "Punk Rock Hero" EP

Silly, melodic, spazzy punk hailing from Starkville, Mississippi (where?). Four songs of goofy stuff sure to please our more poppy readers. Natty male/female vocals and lyrics about, among other things, how much Robert DeNiro sucks. I guess this sort of falls somewhere between CHICKENHEAD and the mighty FONDLED. Neat. (LD)
(Did It Ourselves Records, PO Box 992, Starkville, MS 39759)

WHO KILLED BAMBI - "15 Minutes Of Fame" CD

Middle of the road punk with some old school leanings. Despite the fact that these gentlemen look like they could heartily enjoy a round of skeetshooting with Bruce Roehrs, the music is generally sorta predictable, slowish stuff with the old type football chant type choruses with a certain jangly/goth wimpy guitar factor. Production is way too clean and the performance seems held back. Also a singer that sounds like Misters JAGGER, DANZIG and RAMONE combined. (HD)
($12 ppd: 16 W 19th St 5th Fl, New York, NY 10011)



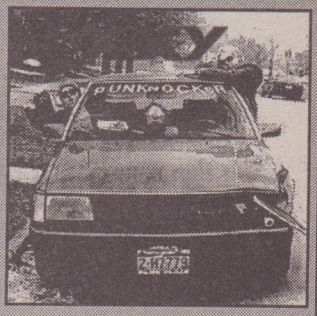
WHOREHOUSE OF REPRESENTATIVES - "It's A Corporate World After All" EP

Very to-the-point political punk. Songs about military service, eating humans instead of animals, among other things. This simple style brings to mind a combining of older bands like D.I.R.T. with a more contemporary band like NAKED AGGRESSION. Not the most original sound, but still sincere none the less. (MK)
(Un Yelliman Records, PO Box 80131, Seattle, WA 98108-0131)

THE WRENCH - "Cop Krueller" EP

Highly poppy metal that hits a rock. In one sentence anyway. Somewhere between CRINGER and The NEW BOMB TURKS with some OZZY thrown in. Don't make me explain that one it's just what it sounds like to me. Very, very catchy in the way that all pop is catchy but fast and worth a listen I think. (FR)
(Mississippi Cakehole Records, PO Box 981, West Side Sta, Buffalo, NY 14213)

XXY - "Punknocker" EP



XXY are three vary cool gals in a noisy punk band from Nebraska. They remind me a lot of THE TOURETTES in that their music is a bit disjointed and distorted but definitely raw and a little bit silly. They sound like they were having a lot of fun when they recorded this 7-inch. The photo of their moms playing their instruments rules. (JH)
(Novelty Yellow, PO Box 81642, Lincoln, NE 68502)

YAWP! - "Excuses For Hate" CD

More melodic than most of the releases on this label - which certainly isn't a slag, considering the quality of the release. Mid-paced upbeat punk - easy to imagine bouncing around to this live. There's a mastery of moderation - midpaced without being slow, melodic without being wimpy, even their lyrics have a great mix of humor and seriousness - attacking rich college students and police at points, calling for "Anarchy and Fun" at others. Great release! (TM)
(Kangaroo Records, Middenweg 13, 1098 AA Amsterdam, HOLLAND)

YETI GIRLS - "Squeeze" CD

Hellaciously fun stuff in a foot-tapping, smile-inducing chunk of TOY DOLLS inspired bit of punkpop (referred thereupon as pp).It's got all the goods: million dollar pp hooks, big fat pp guitar power chords and a generally inclination for fun and not taking yourself seriously. Songs about colas, cherry pies, punk rock girls, i.e. all the essential pp nerd-dom subject squeezed out with the maximum of fun-neticism. (HD)
(Wolverine, Benrather Schlossufur 63, 40593 Dusseldorf, GERMANY)

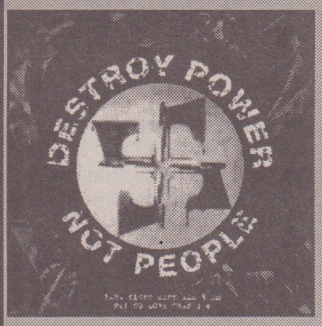
ZOINKS! - "Bad Move Space Cadet" LP

Fast, catchy poppy punk in the East Bay vein. Very much GREEN DAY influenced, for the pimply punks. (TY)
(Dr Strange)

V/A - "Beware Vol. 2" EP

Four Italian garage bands on this single, which I believe are all from Rome, THE OTHERS and THE FOSSILS deliver OK songs despite the lack of originality. STOICI do a respectable job on OUTSIDERS' "Sun's Going Down" with female vocals. OK release, but not mandatory. (EC)
(Misty Lane, no address)

RECORD REVIEWS



V/A - "Destroy Power, Not People" EP

May sound like 1984, may look like 1984, but the CRASS-styled fold-out and borrowed John Heartfield artwork are just packaging for a Lost & Found records promtional sampler. 12 wailing bands spanning the last ten years with a track apiece from their different Lost & Found CD releases, including HERESY, COLD WORLD, UNCURBED, KAAOS, BASTARDS, etc. that sound stilted and funny, out of time and context, even as they quickly blast by in short 1-minute bursts. (KS)
(Lost and Found, Bunteweg 1, 30900 Wedemark, GERMANY)

V/A - "Gesellschaftstänze" EP

One track each by CONTRAMENATION, GEBIRGE, NO BOIS, PACK, PING MY PONG, DAS STAMMHEIM. Mostly hardcore, with a couple of exceptions. Quality is good to very good. (KK)
(Rohr Records, Vogelsangerstr. 251, 50825 Köln, GERMANY)

V/A - "Gift And Galle" LP

Uh, I really hate compilation records and for the most part this doesn't help my prejudice. An international sampler of known and unknown bands mostly blending together into a sludge of rock, metal, funk and experimentalism. It's political and of course a good cause and there are a lot of bands you've heard of (GROTUS, WAT TYLER, THE EX). But really, how good can a comp be with bands called MINISTRY OF GOOD VIBRATIONS? (LH)
(Schwarze 7, no address)

V/A - "Heavenly Tunes" CD

Okay, this is a give away with Ox fanzine from Germany (see zine section) and represents another foray into the CD world. Well, what can I say? Lots of really bad rock that is so uneventful (and often verging on metal) that most bands aren't even worth describing. The few bands I did like are the few you may have heard of (GOOD RIDDANCE, BORED!, BLANKS 77) who play varied levels of pop punk and '77 style punk. It is free and all, so I guess a few good songs are better than none. (LH)
(Ox Fanzine, PO Box 14 34 45, 45264 Essen, GERMANY)

V/A - "Impact Classix" CD

Included with the Plastic Bomb zine, this CD sampler contains these European bands: TOXOPLASMA, DODELHAIE, AUSBRUCH, SMALL BUT ANGRY, KELLERGEISTER, MOTHER'S PRIDE, JIMMY KEITH AND HIS SHOCKY HORRORS, THE JIXED, RAZZIA, and UPRIGHT CITIZENS. Well produced hardcore that should appeal to those into the European scene. (SB)
(Frank Herbst / Klaumer Bruch 21 / 46117 Oberhausen / GERMANY)

V/A - "It Takes Five Fingers" EP

Benefit single for a organization that supports political prisoners in Germany. Everything is quality - layout, lineup, purpose. Designed by Matt Plezier, who also did a first class job on the recent L'A'RM release on the same label. Musical contributions include SEEIN' RED (who bang out a track entirely in Dutch - a first for them?), HIATUS (live, but of totally listenable quality), SUBCAOS (Portugal) and MUFF POTTER (Germany) as well as a short political discourse by label co-conspiritor Jeroen. As it's said by Ford Motor Company - "Quality is Job #1." (TM)
(Left Wing Records, Prof. Bromstr 4, 6525 AV Nijmegen, HOLLAND)

V/A - "Last Christmas I Gave You My Heart" EP

Ooh, comes with a bonus flexi. Okay, this is Damaged Goods now yearly Christmas offering featuring some of their better acts including CUCKOOLAND (ex-SHELLY'S CHILDREN and great female vocaled pop punk), PHANTOM PREGNANCIES (crazy garage noise), RUGRAT and WAT TYLER. Really fun. (LH)
(Damaged Goods, PO Box 671, London E17 6NF, UK)

V/A - "Mind Your Own Fuckin' Business" CD

The problem with CD comps is that they manage to be even longer than LP comps. A lot of really bad rock music here. It says a lot when the only things I remember are a spoken word thing by Donny The Punk and a fairly generic (but fun) hardcore band called MENTALLY DEFECTIVE. I know it's been said many times and many ways... but it's not my thing. (LH)
(Teenangel Radical Recordings, PO Box 932, NL-9400 AX, Assen, HOLLAND)

V/A - "Not Superstitious" EP

Four Japanese bands here: THE PLAYMATES, SHERBERT, BLAZE A TRAIL, and LIFEBALL. All play melodic music that sounds like British or American bands. All 4 tracks are catchy and well done. (MC)
(Snuffy Smile c/o H. G. Fact, 401 Honguh-M. 2-36-2 Yayoi-Cho, Nakano-ku, Tokyo 164, JAPAN)

V/A - "Porn, Vol. 1" EP

This first installment of the soundtrack to the movie, "PORN". Not a bad one at that. The first band being HALO OF KITTEN which is the bassist and drummer of HALO OF FLIES with semi-melodic female vocals. The song is about thirty seconds long and if you're a big HALO OF FLIES fan, it would probably make your day. HAMMERHEAD supply the second ingredient in this spicy soup bolting out their highly aggressive and psychotic noisy punk. Nice, really nice. Better some of the other stuff I've heard of theirs. Great borderline noise intro that sticks to your ribs and completely insane vocals. (FR)
(AmRep, 2645 1st Ave S., Minneapolis, MN 55408)

V/A - "Quebec Crusade For Auditive Savagery Proliferation" EP

Well.... they certainly get the award for the hardest to read font choices - the band names on the cover are impossible! Seems that the Quebec hardcore scene is moving along at a respectable clip - especially if this is representative. Best stuff is from IMMORAL SQUAD (who haven't done wrong by me yet!), DRIFT (holy shit! Thought my turntable had flipped!), HUMAN GREED - actually - everything is quality - other bands are APATHETIC NATIONS, HUMAN RATS, THE FACT REMAINS THAT, GLOBAL HOLOCAUST and SHITFIT. (TM)
(Doomsday Machine Records, PO Box 51003, 316 St. Joseph est, QC, PQ, G1K 8Z7, CANADA)

RECORD REVIEWS

V/A - "Rehearse For The Apocalypse" EP

A split release featuring IN/HUMANITY and DAMAD. The former really shine through on this record; awesome foaming-at-the-mouth vocals accompanied by sick and twisted underlying grooves that can lurch into high gear or stop on a dime at a moment's notice. DAMAD's first track threw me for a loop by trading off perfectly good, evil vocals with whiny, semi-melodic ones. The next cut makes up for it though with awesome singing, forceful, rhythmic drumming, and a real heavy, pissed off feel. My choice for song of the month. (NN)
(Passive Fist, PO Box 9313, Savannah, GA 31412)

V/A - "Shred's American Underground '94 Volume 2" CD

Another great Shredder comp. of last year's best singles excluding major label stuff. The cool thing about these collections is that they include a lot of great lesser known bands such as BUBBLE BOYS, RED NUMBER NINE, and INCREDIBLE FORCE OF JUNIOR as well as more known bands like CUB and PLOW. Pop punk to indie pop this is a must and a bargain. (RL)
(Shredder, 75 Plum Tree Lane #3, San Rafael, CA 94901)

V/A - "Six Pack To Go" CD

Six bands, hence the title. LESS THAN JAKE - swell in a Fat Wreck sort of way, they also happen to do a bitchin' Tommy Tutone cover; LOAD - slow, twisting, tortuous damage which tidily segues into killer metallic punk; THE McRACKINS - hooky, pop fair; DECADENT FEW - driving UK punk with great female vocals; NO FRAUD still around, still playing catchy HC; and TILTWHEEL, who wrap it up with simple yet good traditional HC. All in all, an exceptionally solid comp. (LD)
(Stiff Pole, PO Box 20721, St. Pete, FL 33742)

V/A - "Small Town Justice" EP

Two pretty decent bands here inhabit this bit o' plastic. The first is THE PIST, who are pretty OK— they sorta lean toward and oi sound which is pretty good, especially the gravelly oi vocalist and rip off BLITZ guitar parts. I personally liked BRUTALLY FAMILIAR a little better with an exciting attack of thrash/hardcore with totally cool vocal tradeoffs in their songs. Good on any side you flip the coin. (EY)
(Six Weeks Records, 2262 Knolls Hill Cir, Santa Rosa, CA 95405)

V/A - "Somehow It Don't Bother Me: A Tribute to Snuff II" EP

Believe it or not, I am not a huge SNUFF fan. But these impressive covers by the likes of WAT TYLER, GOOBER PATROL, and my favorite on here, HI-STANDARD make me think I should give them a closer listen. For fans of thrashy, catchy pop. (PC)
(Snuffy Smile c/o H.G. Fact, 401 Hongoh-M, 2-36-2, Yayoi-Cho, Nakano-Ku, Tokyo 164, JAPAN)

V/A - "Songs About Drinking" 2xLP

Indeed. This 38 band compilation is an epic testament to intoxication and its many side-effects. Despite a few ill-advised excursions into ska and country, most bands turn in solid beer-fueled punk that would have even Matt Average pounding 40's after a few listens. Contains the likes of BLANKS '77, TIKI MEN, ALL YOU CAN EAT, WRETCHED ONES, STRAWMAN, FUMES, NO KILL I, LOS HUEVOS, MICKEY & THE BIG MOUTHS, LESS THAN JAKE, and plenty more. Great packaging job as well - you'll just have to see it for yourself. (JR)
(Too Many Records, PO Box 1222, Spokane, WA 99210)

V/A - "Standardsituation Vol 1" EP

This is a benefit record for the Kölner Infoladen which is apparently an infoshop in Germany where one can get all sorts of revolutionary stuff. Bands are from all over... KINA are a great band from Italy that have been around for years and the material here is similar to their other stuff. INFLUENZA put a definite metal edge to DESCENDENTS sounding vocals and it works. DISCARGA VIOLENTA from Brazil remind me of early DRI which is very positive. SUICARIA are similar but better to SAM BLACK CHURCH from the States. Very metallic but not metal, harmonizing vocals and the like. Overall good. 6 bucks postpaid, I assume that's worldwide. (FR)
(Tonträger Schwarze, Görresstrasse 16, 5000 Köln 1, GERMANY)

V/A - "Standardstivationen Vol. 2" EP

A European benefit for local anti-fascist organizations, featuring three bands: Belgium's NATIONS ON FIRE with their usual cool very American HC sound, MAYTIA playing sing-a-long Greek HC, and HOUSE OF SUFFERING from Germany with a slower, more introspective sound. Quite okay. (LD)
(Schwarze 7 c/o Infoladen, Ludolf-Camphausen Str. 36, 50672 Koln, GERMANY)

V/A - "Super Yobs Showdown Vol One" LP

This here is the authentic shit. RED ALERT leads off with a catchy number, "Bad Man" by the COCKNEY REJECTS and the record is consistently good from then on. An especially tasty cover is "Tomorrow's Girl" by the UK SUBS. The TEMPLARS' side is even more exciting! These street punks from NY come out of the gate with a full head of steam. The first cuts, "Police Informer" and "Dead End Politics" get things off to a strong start. This side moves along nicely through "Ain't Got A Clue" and ends on a melodic note with a good oi song "News Of The Night". The TEMPLARS, along with some others, are carrying on the fine tradition that BLITZ and RIOT SQUAD started so long ago. It's comforting news that some of the original oi bands like RED ALERT and the BUSINESS are still performing relevant street punk music today. (BR)
(Vulture Rock, PO Box 40687, Albuquerque, NM 87196)

V/A - "Teenage Zit Rock Angst" LP

Nardwuar is sort of a Canadian Rodney Bingenheimer who hosts a radio show and also put together this comp. Nineteen bands, with stand out tracks by FALLOUTS, SUBSONICS, CUB, NEW BOMB TURKS and NE'ER DO WELLS. I could do without a couple of cabaret songs and a lounge version of a GUNS N' ROSES song, but that's part of the Nardwuar concept, I guess. Includes a surreal interview with Timothy Leary and excerpts from a BECK interview. Comes with a free CD of the LP and a 24 page booklet. (EC)
(Nardwuar The Human Serviette Records, PO Box 27021- 1395 Marine Dr, W Vancouver, BC, V7T 2X8, CANADA)

V/A - "13 Soda Punx" CD

A star studded comp. with FASTBACKS, SICKO, CUB, STAND GT, and MR. T EXPERIENCE to name a few. Good tracks too, not some lame throwaways. I mean CUB doing the CARS "Best Friend's Girl". Yow. Definitely recommended. (RL)
(Top Drawer, 1912 Franklin Ave., E., Seattle, WA 98102)

RECORD REVIEWS

V/A - "Up For Grabs" LP

This is an excellent documentation of a two day music festival that occurred in Dordrecht in May of '94, organized by the people at K Baal distro. While I tend to stay away from live recordings, this compilation actually convinced me to break that rule. The sound here is great, and actually manages to capture the immediacy of a live show, and on top of that this is a great opportunity for those of us who may never hear these bands live: SEEIN' RED, ACME, HIATUS, LUZIFER'S MOB, FUNERAL ORATION, and RAT PATROL. This is worth it along for the FUNERAL ORATION song, "Wonder Why". (MA)
(Equality Records, PO Box 1024, 3300 BA Dordrecht, HOLLAND)

V/A - "Vozes da Raiva 2" CD

Another great dose of Portuguese and Brazilian punk served up by Fast'n'Loud. Back again is the straight-ahead catchy, chorus-laden hardcore punk of MATA RATOS and PE' DE CABRA, joined here by LULU BLIND and Brazil's OS CABELO DURO. Each band does 4-7 songs, all pretty gutturally sung in Portuguese! It's good to hear native language in European punk and to see a connection built between scenes from the shared language of Portugal and Brazil. (KS)
(Fast'n'Loud, Apartado 13037, 1019 Lisboa Codex, PORTUGAL)

V/A - "Wade-Free Wherever" CD

Second installment in the "Wade-Free" series - this losing the regional focus (the first was dedicated to Vancouver bands). A couple of bands make repeat showings - namely FACEPULLER (who always rock!) and WRETCHED ETHYL. Standout songs are from D.B.S. with "School Sucks", both FACEPULLER tracks, GUS, ARTLESS MOTIVES and the McRACKINS (who suffer a bit from thin production). Also tracks from BREACH, COWARDS, HAGGIS, and THE MANY. (TM)
(Schtuff Productions, 7110 Westminster St., Powell River, BC, V8A 1C6, CANADA)

V/A - "Wild! Wild!! Wild!!!" EP

Punker than fuck and more powerful than a speeding (or is that steaming?) locomotive. I wish more bands were influenced by the likes of these pre-Summer of Love TRASHMEN-style ass-kickers than the swirly organ flower brigade. All three of these bands sound like the spiritual forefathers of the MUMMIES. Mandatory! (DD)
(Norton, Box 646, Cooper Stn, NY, NY 10003)

VA - "Yakkedy-Scmackady, Blah, Blah, Blah" EP

Overall this is a good comp and it's from Lafayette, IN or thereabouts. It's fun. THE MUSHUGANAS are SCREECHING WEASEL but younger. SQUIRTGUN do a nice ditty that reminds me a lot of THE SLACKERS from AL. They have a small town feel and rock, punk that is. The MIXELPRICKS are between the ANGRY SAMOANS and THE DEAD MILKMEN. A love song to someone in the band I think. LYNARDS INNARDS do the third lovey type song that is short and punchy but, still heavily influenced by the whole WEASEL thing. I'm sorry for all the comparisons, personally, I think if you like the whole WEASEL-core sound you'll love this. (FR)
(Apathy Records, 1400 Morton St. #B, Lafayette, IN 47904)

VIDEOS

TAKE 2

Reviewers: Devon Morf, Tim Yo,

IN/HUMANITY - video

Six songs of grinding thrash set to varied found footage interspliced with occasional images of the band playing live (which are out of sync). The editing's a bit choppy, the visuals a bit grainy but some of the found footage is downright bizarre; an Asian woman sucking fellatio-like on an entire fish, neo-nazis ballroom dancing, violent rioting, car crash victims, animated G.I. Joe and Barbie dolls having sex, physically challenged Kung Fu fights, Zuni the knife wielding fetish doll, break dancing and more. While not spectacular, it is affordable. (DM)
($4 plus blank tape to New Clear Days, 919 Sumter St., Columbia, SC 29201)

BO - "At The Secret Punk Place" video

Where does one begin? Back in '77 when some of these guys worked at Berkeley's awesome Rather Ripped Records? Or when some of them formed THE JARS a year or so later? Nahm you start when Gilman got born, and this band symbolizes the fun, chaotic spirit of those early days, in it for the joy of rocking. BO is a blues band, named after Mr. Diddley, but they cover everything from HOWLIN' WOLF to THE FENDERMEN to ELVIS to THE RAMONES. Not for purists tho', cuz these guys destroy the genre—not in the arty farty JON SPENCER manner, but in an exhuberant, noisy, energetic punk way. Pure trash, a delight that spans a several year period of Gilman shows (they still play out, about once annually). Thanks Mono, Nervo, Mark Time, Snoopy and company. (TY)
($9.95 ppd: 2918 Barret Ave, Richmond, CA 94804)

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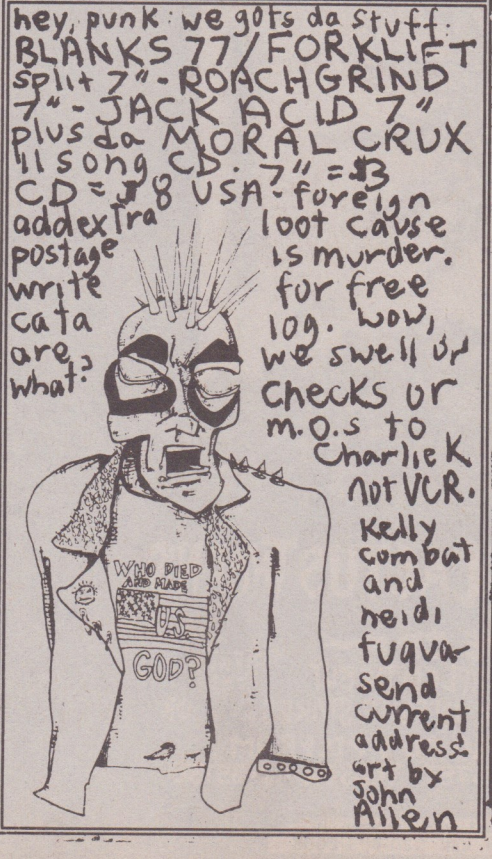

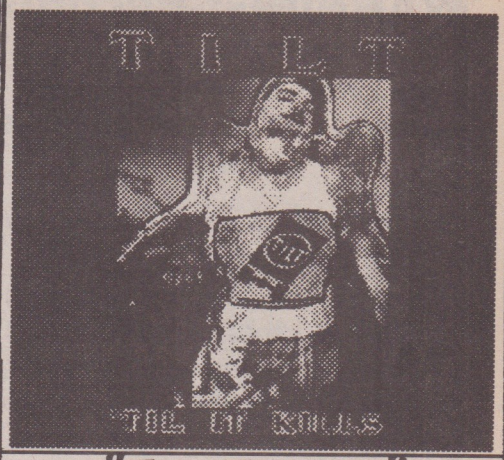

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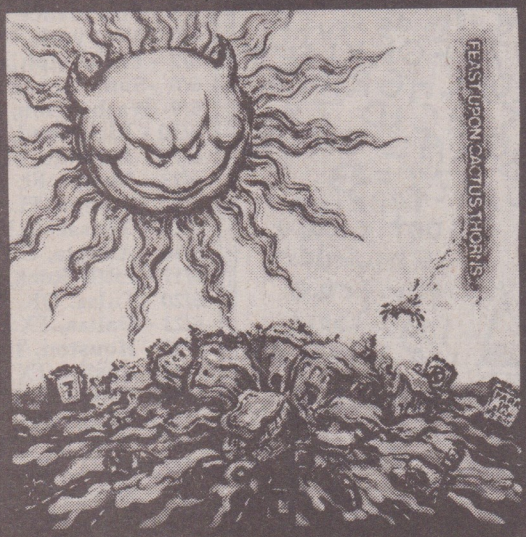

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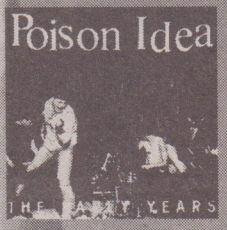

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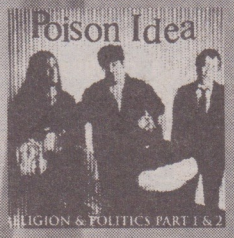

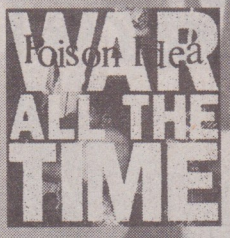

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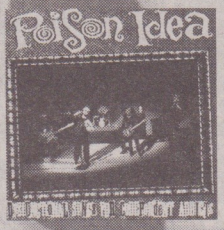

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"Combo yankee guidato da quel pazzo furioso di Rev. Norb (autore di una delle piu belle fanze punk in circolazione, 'Sic Teen'), i Boris The Sprinkler raccolgono in questo CD le loro prime registrazioni, sia live che di studio. Nessun lampo di genio ma tanto, onesto punk-rock. Per i pomeriggi malinconici e solitari chiusi nella vostra cameretta mentre fuori pive (merda)."
– Luca Frazzi, Inflammable Material
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– Sean Abandon, Pogostick Records
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...remember, eight bucks postpaid is only (say it with me!) A DOLLAR A TESTICLE!

We also got BULGE #1, which is BORIS THE SPRINKLER's boffo "Grilled Cheese" b/w "Bad Guy Reaction" 45, and BULGE #2, which is BORIS THE SPRINKLER's demi-boffo "Male Model" + "Superball Eyes" & "Ejector Seat" 45. We also might have our smash hit "I'm into Boris The Sprinkler and I throw like a fag" t-shirts ready for mass consumption, but write first. *Hanx!*

45s are $3.00 ppd US/Can · $5 US elsewhere
The CD is $8.00 ppd US/Can & $10 elsewhere

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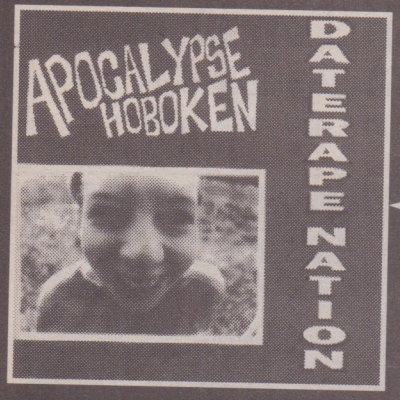

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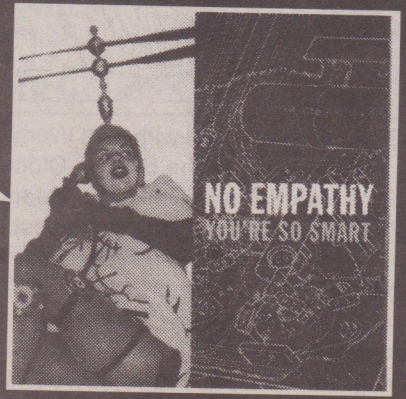

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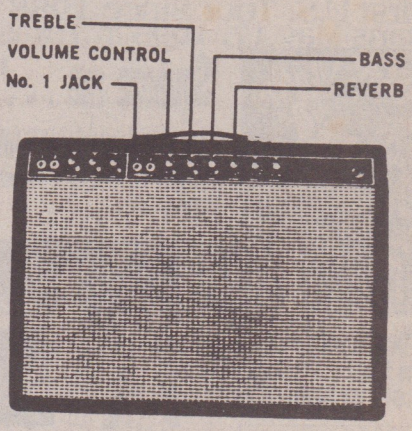

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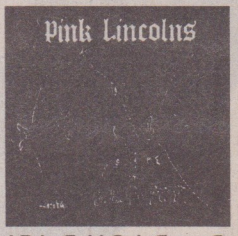

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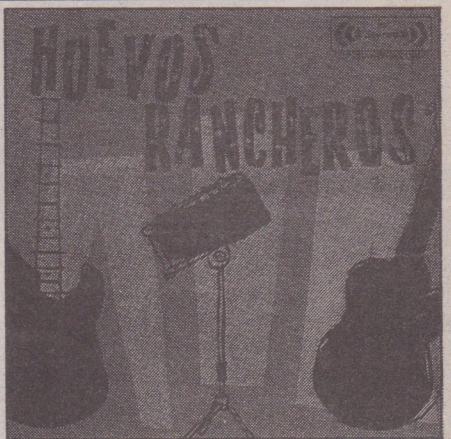
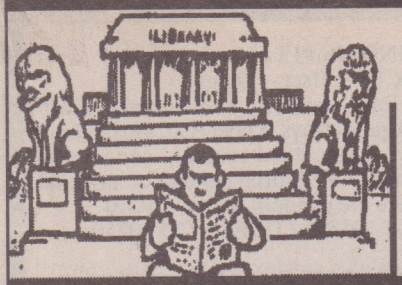
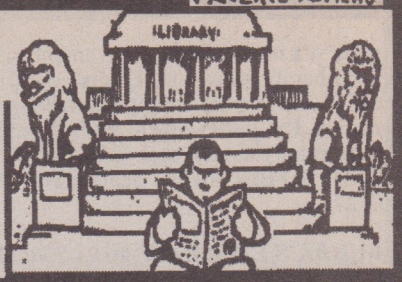


13 Soda Punks: Bum with Kim Warnick, The Mr. T Experience, Sicko, The Stand GT, The Fastbacks, The Stupes, Oldman, Huevos Rancheros, The Smugglers, The Young Fresh Fellows, Cub, The Model Rockets, and The Primate 5. All of Ean and Carl's favorite bands, playing the best of the Northwest's pop/punk, (there's even a few non northwest bands) cover art by Pablo, $10.00 ppd. This CD will be released in Mid October, but pre orders are OK. We also have the new **Huevos Rancheros 7"**, in case you haven't heard them yet, it's instrumental garage and rockabilly played **fast**.This one's $3.50 ppd and available now. Write us for a complete catalog... 1912 Franklin Ave E.Seattle WA 98102-3613 USA



BETWEEN THE LIONS



Reviews by: (BA) Bill Arsenault, (MA) Matt Average, (SB) Suzanne Bartchy, (SC) Slaugh C, (CC) Carrie Crawford, (JB) Jodi B Feldman, (GF) Gardner Fusuhara, (LH) Lance Hahn, (HH) Harald Hartmann, (JX) Jux, (MJ) Mary Jane Weatherbee, (PK) Pete Ketchpel, (ML) Missy LaVallee, (AM) Alan McNaughton, (TM) Timojhen Mark, (SM) Stephanie Marshall, (JP) Josh Petrin, (KQ) Kim Quality, (JR) Jeff Random, (CS) Chris Snak, (JW) Joe Whiting

Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it.

ALIEN #6 /.$1 & 2 stamps or trade
5 1/2 x 8 1/2 - copied - 38 pgs
Pro-girl, all the way! In this issue, you get a real taste of the editor as she explores her dealings with depression, school, sexual harassment, and eating disorders. She is seventeen, just like me, so I feel an extra special bond with her. She is a smart girl and an excellent writer who will drag your emotions through the gutter, so send for this to get that nice feeling. (SM)
Witknee / 1024 Chautauqua / Pacific Palisades, CA 90272

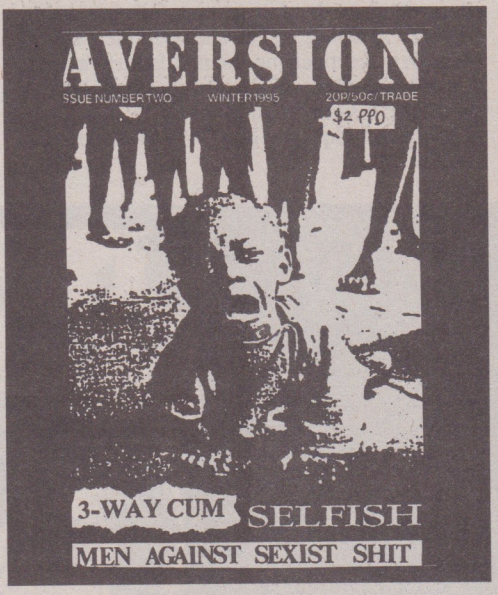
ALL THE ANSWERS #2 / $2.00
8 1/2 x 11 - copied - 60 pgs
This zine is thick and packed full of stuff, but suffers from bad dtp/low res. laser printed type in parts (hard on the eyes). Its about half reviews, with lengthy interviews with Horace Pinker, The Bollweevils, and the great John Yates. Intellegenter than mostes. (BA)
Irwin / 207 W. Clarendon 14B / Phoenix, AZ 85103

ALLEY CAT #3 / $1 ppd
5 1/2 x 8 1/2 - printed - 20 pgs
I like this zine if for nothing else than the bare ass picture of my favorite Brit.: Sean Rugger Bugger..heh. That said, I should probably tell you what Sean's wrapped around: Supermarket mayhem, slave wage dreams, a defense of porno, and of course diarrhea. All this and its pretty good. (JX)
Lee Reiherzer / 820 Frederick St. Box-E / Oshkosh, WI 54901

ANGRY PEOPLE #10 / $2 in Australia
8 1/2 x 11 - printed- 18 pgs
Australian class war zine. Articles on Australian politics plus anarchist viewpoints. Excellent focus, but a bit thin. Deserves Australian support. (PK)
Box 1, 583 A King St. / Newtown, NSW 2042 / Australia

ANNEXX #4 / 2 stamps
8 1/2 x 11 - newsprint - 28 pgs
This is a good zine filled with tidbits of stuff that covers wide areas, little facts of our fucked up world. Good reference for Texas. Interviews with The Suspects, Alice Donut, Los Crudos with a list of small beef jerky companies. (SC)
PO Box 18475 / San Antonio, TX 78219-0475

ARMED WITH ANGER #4 / free w/ postage
5 1/2 x 8 1/2 - printed - 16 pgs
Well, it's been a while, but Richard's back at it. Clear thinking has always been his forte - obviously in evidence here. Pornography and Censorship, emo, letters, reviews - everything here is really well articulated. The clean layout and graphics are quite a asset - making it easy to read as well as quality reading. (TM)
PO Box 487 / Bradford / BD4 7XB / England



ATTITUDE PROBLEM #19 / $3 ppd or trade
broadsheet - newsprint - 20 pgs
I was stoked when I saw this in my pile, cos this is a consistently good magazine. This is the gang issue, and contains interviews with ex-gangster Chicano poet Luis Rodriguez and some people who are involved in tackling the 'gang problem' with some degree of the common sense and honesty of purpose, as well as pretty inspirational writing on the subjects by editor Bandhu. Also includes letters, reviews, skate news and photos, and interviews with Lance Mountain and the Melvins. Deals intelligently with tough issues and brings new and divergent ideas to people who otherwise may not have seen them. Fucking rad. (AM)
PO Box 2354 / Prescott, AZ 86302

AVERSION #2 / $2.00 ppd
A5 - printed - 28 pgs
Slick little zine with news from the UK and the continent. Zine and record reviews, France and Portugal regional reports, interview w/ Finnish band Selfish, 3-Way Cum from Sweden and the unlikely activist group "Men Against Sexist Shit. Good contact info; bold graphics. (BA)
15 Ashbourne Gdns. / Dradford BD2 4AE / UK

BABY SUE vol. 5 no. 1 / $3 ppd
8 1/2 x 11 - offset - 32 pgs
I'd heard of this comic book before, but had never read it. What a fucking piece of shit!!! At best the comics within are just nonsensical. Unfortunately, most of the humor in here is either tasteless, or so ridiculously juvenile that it's not even funny. Now, I've probably laughed at more pretty off-color jokes in my lifetime than I'd care to admit, and I swear I have an okay sense of humor. However, I can't understand the point of these trying-so-hard-to-be-un p.c. jokes about how homosexuals deserve to die young, and how black people supposedly talk funny, among others. What is *wrong* with people from the deep south?? (ML)
PO Box 8989 / Atlanta, GA 30306-8989

BACK TO BASICS #2 / $3 ppd
8 1/2 x 11 - copied - 60 pgs
Big, fat, NYHC, sXe zine. Lots of big poorly photocopied pictures, messy layout and handwritten stuff. If you're into this scene you'll be into this too, probably. Interviews wit Madball, BullDoze, Krutch, All Out War and Reviews and other stuff too. (CS)
Rick Healey / 86 3rd Ave / Paterson., NJ 07514

BIKE PUNK CHRONICLES #3 / $1 ppd or trade
8 1/2 x 11 - copied - 16 pgs.
This issue focuses on dumpster diving, and of course, bikes. There are stories and ramblings about such things as life as an aspiring gutter punk and cool places to be. Not essential for bikers or punks. (PK)
3701 Eureka Lot 10A / Anchorage, AK 99503

BORN DEAD #1 / ?
8 1/2 x 11 - copied - 18 pgs
Hmm... uh. I can't quite figure this one out. Lots of ranting, personal & political... the article about the ongoing genocide of natives in Canada was the best part. Aids testing, anti-nationalism, atheism... kinda okay. (JP)
Mike Alexander / PO Box 26014/ 116 Sherbrook St ./ Winnipeg, MB / R3C 4K9 / Canada

BOYCOTT QUARTERLY Vol. 2 No. 4 / $5 ppd
8 1/2 x 11 - offset - 52 pgs
Basically all the news on the evil corporations everywhere and why you shouldn't support them. Granted, boycotting is a good tool in attacking corporate America. But when it exists by capitalizing on the publics

guilt, it's not much of a movement so much as a liberal concession. This is a good publication and is great with it's watchdog information. I'm just saying don't feel bad if you accidentally eat a grape. (LH)
CED / PO Box 30727 / Seattle, WA 98103-0727

BUBBA'S LIVE BAIT #6 $1.50/trade
8 1/2 x 5 1/2 - copied - 44 pgs
A rather fun collection of mostly personal writings, featuring an all too familiar tale of police harassment. Also included is a fairly engaging travelogue and a fun thing to do with a Land O' Lakes butter carton. The writing is good, the layout is clean and easy to read and they have a good sense of humor. (JW)
PO Box 824 / Knoxville TN 37901

CAROTHER'S BRAS. #3 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 48 pgs.
This is one *thick* zine, and you know that's what really counts. Lots of writing on way too many topics to go into, but there are goofy stories, an interview (Jade Neilsen), and reviews. Pretty cool and worth it. (PK)
PO Box 281 / Foregoes Falls, MN 56537

CHATTERBOX #2 / $2 US - $3 World ppd
5 1/2 x 8 1/2 - copied - 40 pgs
To be perfectly honest - I've always had a hard time trusting any zine that consists of only favorable press - since it's usually due to either someone sucking up to get free promos, or someone afraid to step on a few toes. Well... since you've gotten an idea of what I think - the facts: Humpers, record reviews, show reviews, ads, Deniz Tek etc. (TM)
5331 1/4 Virginia Ave / Hollywood, CA 90029

CHEESE LOG #9 / $1.50
5 1/2 x 8 1/2 - copied - 40 pgs
Here are some (out of context) quotes from Cheese Log: "Ricki Lake = Punk"... "... as I saw Kathleen talking to her, looking at her, smiling at her while singing, and I got even angrier. Why Tara? There were a bunch of other girls up there. So why? The only thing I could come up with was that she was the only black looking girl up there."... "I am a vegetarian. I read MRR more than Rolling Stone."... "I get so angry when I hear women say they shouldn't be reviewed as a "girl band" or a "girl zine" — that they are just as good as any man." . Draw your own conclusions. (JP)
Cooper Sta PO Box 1162 / New York, NY 10276

CHILDREN WITH CCRAKK! #1 / $1 & 2 stamps
5 1/2 x 8 1/2 - copied - 28 pgs
Pretty emo, I think. In this are two long interviews with Bleed and Cable, show reviews, intelligent ramblings and an article on Malcolm X. The pictures of various bands are all very clear and pleasant. *Very* swell, and it's only the first issue! (SM)
Jon Willett / PO Box 1038 / Hampshire College / Amherst, MA 01002

CLEARWATER #2 / $1 and 2 stamps
5 1/2 x 8 1/2 - copied - 36 pgs
This zine reminds me a little of Kill The Robot, in that it is wordy, in a stream-of-consciousness kind of way. The editor meanders her way through the topics of feminism, straight edge, body image, religion, living in Boston, gangster rap, etc. (ML)
Catherine Vodola / 25 Mt. Hood Rd. #2 / Brighton, MA 02135

COMETBUS #34 / $2.50 ppd
5 1/2 x 8 1/2 - offset - 80 pgs
Supposedly the "mail" and "roots" issue. The bulk of this issue is made up of (boring) "found mail" and contributions, and is not up to Aaron's high standards. The researched pieces on underground media fail to entertain, as do the usually amusing travel and Berkeley stories (which make much more sense if you live here). I know you'll buy it, I'm just warning you that you'll be disappointed. (PK)
48 Shattuck Square / Box 149 / Berkeley, CA 94704

DANGERFOX #4 / $1
5 1/2 x 8 1/2 - copied - 36 pgs
Pretty big mix of stuff here. Has the old travel diary thing which is usually pretty tired, but at least has some interesting ideas expressed therein. An interview with Deadguy and one with Abnegation, in which the editor actually confronts the speaker on abortion. (I think that is the first time anyone has done that in one of my zines) Also some personal stories. This one is good. Funny and thoughtful. (GF)
522 Stewart Ave. #2 / Ithaca, NY 14850

DIAGNOSIS #13 / $?
8 1/2 x 11 - offset - 48 pgs
Music mag, reviews, ads, interviews with Girls Against Boys, Angel Hair, Small, Death Valley. Pretty good reading, comics, fun clippings. No editorial content of any kind, but there are condom reviews. (GF)
PO Box 101896 / Denver, CO 80250

DIG IT! #5 / 25 Francs(?)
8 1/2 x 11 - offset - 42 pgs
What a drag. I get a 'zine for review with all kinds of stuff about some of my favorite bands (Teengenerate, New Bomb Turks, etc.), amazing layout and printing job, and great reviews. I can't wait to read it. Only I *can't* read it, because it's all written in French ("the language of love", that is), and. like most Californians I have a tough enough time with English, never mind some fancy European dialect. If you *can* read it, I suggest you lay your hands on a copy as soon as you can. (JR)
32 Rue Pharaon / 31000 / Toulouse / France

DOG PRINT #4 / $2.00 ppd
8 1/2 x 11 - offset - 32 pgs
This is definitely the best issue yet. Inside you'll find many thought and opinions, interviews with Endpoint, Unbroken, Railhed, and Paola from SOA Records, who unfortunately hits the nail on the head about American hardcore, perspectives on pro-life / pro-choice from various individuals, reviews and some really good photography from bands all around the world. From reading this, it's obvious the editor puts his heart into this effort. (MA)
PO Box 84 / Suffern, NY 10901

DORIS #4 / $ 1.50 ppd
8 1/2 x 8 1/2 - copied - 28 pgs + 28p comic.
All duct tape bound up and chock full of writing; Doris is the zine full of secrets and strangers that continues to amaze and seduce. From the innocent and whimsical stories of unusual dwellings and dogs that fetch to intense gut-tearing stuff that you'll never forget. The comic is called "i don't play baseball... but I own my own bat." which should be invitation enough to Cindy's sad and wonderful life. (BA)
Cindy Ovenrack / PO Box 4279 / Berkeley, CA 94704

DROPOUT #1 / 2 stamps + donation
11 x 14 -newsprint - 12 pgs
Anti-school zine done by a high school graduate from '84. The editor advocates dropping out of school and the end of compulsory education. While I disagree w/ this attitude, if you are unhappy w/ school and/or considering dropping out, you should check this out. (PK)
1624 21 St / Sacramento, CA 95814

ENGINE OF LIES #2 / $2.00 ppd
81/2 x 11 - copied - 28 pgs
Music based zine with really good hand done layouts, and many full page photos of various bands. This second installment also

features a Strife tour diary, interviews with drew Stone (Antidote), Statue, Anti-Matter zine, and Mouthpiece. Good stuff, but, at the same time, some of the interviews have such an 'in crowd' feel that it becomes alienating and boring, if not pointless. (MA)
PO Box 6801 / Thousand Oaks, CA 91359

EVEN TANK GIRLS GET THE BLUES #3 / $1 ppd. or trade
5 1/2 x 8 1/2 - copied - 44 pgs.
Wow. Some really cool stories in here about one punk girl's life. Nine chapters about drinking and boys and girls and being a girl and feeling dumb and not drinking, and more! Definitely a deal. (PK)
PO Box 2125 / San Jose, CA 95109-2125

FACTSHEET 5 #55/ $6 ppd
8 1/2 x 11 - newsprint - 132 pgs
Almost everyone knows what FS is by now. I think it's finally getting back to the standard set by Gunderloy. This issue (of course) features the usual quantity of a mind-boggingly varied batch of zines as well as interesting articles on an Answer Me! related court case in Bellingham WA, stealing time from your boss to do your zine, dealing with the mainstream media, and a story which by some stretch of the imagination nominates Davy Crockett as the first zinester. There's something in this mag for everyone, so get it. (And send your own zine for review!) (AM)
PO Box 170099 / San Francisco, CA 94117-0099

FIST CITY #? / $2?
5 1/2 x 8 1/2 - copied - 48 pgs
I went back and forth on this one, but finally decided that despite the fact that this is totally unpretentious, has some funny parts, and some good (if crude) drawings, it basically violates the rule that everything that comes from Canada is good. Marred by two long pieces (an interview with the evil band and a fiction story) that I just couldn't get into. There is definite potential here, I think it a couple issues this will be killer.
Rob / PO Box 425 / Westmount Sta / Westmount, PQ / H3Z-2T5 / Canada

FLIPSIDE #95 / $2.50
10 1/2 x 8 - printed - 160 pgs
One of the best Flipsides I've seen in ages, must be because it's the first annual swimsuit edition and The Neptunas are featured on the cover. There are plenty of good interviews in this issue including Funeral Oration, Acid King, Transistor Sister, Farflung, Haskells, etc... Shaneshit is good reading this issue as is Michelle's Matters. There are also the usual reviews, and other assorted tidbits that make Flipside fun to browse. Comes with Funeral Oration flexi. (HH)
PO Box 60790 / Pasadena, CA 91116

FUCKTOOTH #17 / $1
5 1/2 x 8 1/2 - copied - 72 pgs
I've heard a lot of good things about this zine so I really tried to enjoy it... but I didn't. It is basically her style of writing (boring) that sort of made me sleepy. A bunch of detailed show, record, and zine reviews, writings on body piercing, drug legalization, putting out zines, living in Ohio, and an assortment of dry topics. For a dollar, though, what can you lose? Definitely not sleep! (SM)
Jen Angel / Po Box 43604 / Cleveland OH 44143

GAGS & GORE #13 / $3.00 ppd
11 1/2 x 8 1/2 - printed - 64 pgs - German
This zine always has interesting articles (this issue cyber-info and internet) and graphics that are stimulating, plus fun to read and look at. There are also interviews with the bands Fleisch Lego, and Queerfish. And it has plenty of new record reviews and ads. (HH)
Bismarck Str. 120 / 28203 Bremen / Germany

GLOOM #4 / $2.00 ppd
8 1/2 x 11 - copied - 24 pgs
Nathan's back - while his zine doesn't look that great - the writings better than most of the lame "personal" zines floating around. I still get the most out of the non-music related writing - stuff regarding life not records. With the editorials, you get Exit 13, a SS Decontrol reprint, Human Greed, reviews, comics and so forth. (TM)
32 15th St / Watervliet, NY 12189

GREEN MEANS GO #1/ $1 +2 stamps
8 1/2 x 11 - copied - 24 pgs
Here is an entertaining zine that has a lot of gumption. They're not just annoyed but superior to the rabble of crap out there. Interviews with John Yates(Allied) and members of New Bomb Turks and Gaunt at the same time. (SC)
PO Box 6278 / Hoboken, NJ 07030

HARDWARE #6 / $2.00 ppd
8 1/2 x 11 - newsprint - 48 pgs
Well, I'd always recommend this to people because it's one of the few zines I see that still has an attitude - some things need to be slagged...glad when someone bothers! Excellent taste as well - expected since these guys have a nose for the good shit - quality words with Los Crudos, Assfactor 4, Monster X (RIP?), Devoid of Faith, tons of reviews - and a serious dose of "East Coast" attitude that all these losers on the West Coast find so abrasive! (TM)
216 W Munsell Ave #2 / Linden, NJ 07036-4426

HECTOR'S BAG OF FISH #3 / $1 plus 1 stamp
8 1/2 x 11 - copied - 26 pgs
Kind of light on content, interviews with Cobblestone, K-Pants, Downset and Gas Huffer. Brief stuff about skating and graffiti art, both of which I hate, so perhaps I am biased. Nothing wrong with this, just didn't do much for me. Keeps asking bands about hog jowls. (GF)
16783 NW Greenhoot Rd. / Yamhill, OR 97148

HEX #3 / $1 ppd
4 1/4 x 5 1/2 - copied - 44 pgs
Kinda arty, kinda emo, kinda girly. Kinda "I'm a scenester and here are all my stories of traveling between Olympia and the East Bay." There's some writings about UFOs and Unwound. The editor is pretty cute. (ML)
PO Box 989 / Berkeley, CA 94701

HIGH SCHOOL BATTLEFIELD #3/ $1 ppd
8 1/2 x 5 1/4 - copied - 58 pgs
Dang if this isn't a funny ass piece o' literature from the white trash haven known as Carson City. Full of verve and vigor, humor and revolt, it's pretty swell. Great tips on building pirate transmitters and ways to disrupt your very own institutional learning facility. (SC)
Wank / PO Box 20515 / Carson City, NV 89721

IF YOU HAVE SCENE WHAT WE HAVE ZINE #1/ 2 / THE WISCONSCENE REPORT # 3 $1.50 ppd
8 1/2 x 11 - copied - 26 pgs
This is a split issue- both of these are put out by the same person and are very similar, except that the Wisconscene Report focuses exclusively on all things Wisconsin. This issue of If You Have Scene... is a bit better than the issue I reviewed a few months ago, although it's still hard to read. Interviews with Twitch, Slug Bug, The Queers, Fuck Face Primitive Son, and our own Rev. Norb. (JW)
PO Box 12741 / Green Bay WI 54307

IF YOU HAVE SCENE WHAT WE HAVE ZINE #9/16 / $2.00 ppd
11 x 8 1/2 - copied - 20 pgs
Good zine with neat show reviews - the review is done right next to the flyer - also has stuff on sex and interviews with New Bomb Turks, Naked Aggression, Molly McGuire, Dog Pound and more. (CS)
PO Box 12741 / Green Bay, WI 54307

I'M JOHNNY AND I DON'T GIVE A FUCK #1 / $.50
4 1/4 x 5 1/2 - copied - 50 pgs
These are so cute! But don't be deceived. This is some unsettling stuff. I'm not sure if this stuff is true or not, but imagine reading Cometbus, but all he's talking about is getting beat up, drunk, arrested, or more likely,

all three, but not necessarily in that order. Jeez. Anyway, whether it's all true or not, it's...well, it's not fun, and it's not really entertaining, but....interesting? I guess that's it. I thought this was good, but it is a bit depressing, although funny at times. What a lame review...(GF)
PO Box 21533, 1850 Commercial Dr. / Vancouver, BC, V5N 4AO / Canada

IN EFFECT #6 / $2 and 2 stamps
8 1/2 x 11 - copied - 34 pgs
A traditional "fanzine" only and all about NY hardcore. Interviews with new and old bands, including Murphy's Law, Killing Time and Sub-Zero. Lots of comprehensive record and show reviews. If you are interested in NYHC, then this is great. It is very solid and unwavering in its subject matter. However, if you don't give a shit about hardcore, you won't give a shit about this. (JB)
Chris Wynne / 119-16 8th Ave./ College Point, NY 11356

IS IT SAFE TO FISH HERE ANYMORE? #6 / $1 ppd
5 1/2 x 8 1/2 - copied - 52 pgs
Okay, this is a nice little zine with a good layout (lots of it hand done giving it personality rather than making a mess, clear photos, etc.). Mostly personal stories of either traveling or daily life experiences. Also a few decent articles including one on Ned Ludd. Lots to read, and while it's nothing groundbreaking it certainly kept me reading. And I'm hella jaded (so I've been told). (LH)
Steinur / 1126 33rd Ave (lower) / Seattle, WA 98122

IT'S ALIVE #12 / $1.00 or 4 stamps
8 1/2 x 11 - copied - 32 pgs
How many years has this zine been around now? This issue has a 'veterans of punk' theme happening with interviews from Greg Ginn, Youth Brigade, Black Out (which consists of three members from Blast!), Dave Casillas (Stalag 13), and Brandon Cruz (Dr. Know) on the origin of Nard Core. Outspoken opinions on the state of hardcore, promoting a d.i.y., return to roots attitude, and a cut and paste layout that blows away most computer generated zines. As always, a great zine that should come out monthly. But, I'll settle for when Fred has the time. (MA)
Fred Hammer / 900 Azalea St. / Oxnard, CA 93030

JUMBO SHRIMP #8 / **PHREEK** #6 / $1+2stamps
8 1/2 x 5 1/2 - copied - 38 pgs
A split zine with no apparent thematic connection. Jumbo Shrimp has a young, cute style of writing to it. It is full of little anecdotes about little stuff. Not a personal zine, not a music zine, just a chatter zine. Phreek has 2 editors, who oversee a few writers. The whole thing is pretty benign and mildly dull. I don't think I finished any of the short sections, due to boredom. Overall this is a pretty darling split zine. Kind of like the nice person next door, who you don't have much to say to. (JB)
Roobie & JJ / 1710 Knollwood Dr. / Fairmont, MN 56031 or Meeshell / PO Box 667 / Prior Lake, MN 55372

LAMEGUY #1 / $1 ppd
5 1/2 x 8 1/2 - copied - 52 pgs
Usually in cases like this I start out by saying, "pretty good for a first issue.." But this one is good by any number. Has two things off the bat: something on internet and a band music piece that mentions at least five great bands. Lameguy also gives you lots of stories, travel escapades, quotes, reviews and an interview with All and a Gulf War Vet. There's lots here so why don't you get it already... (JX)
2639 Central Ave. #C-2 / Memphis, TN 38104

LOOKOUT #40 / $2 ppd
8 1/2 x 11 - printed - 64 pgs
I never cared for Larry's allegorical MRR columns. But his writing in Lookout is brilliant: a rare blend of openness, humor, commentary, local politics, self-examination, and insight. A lot of work and living went into this, and it shows. As good as anything else out there now. Incredible. Highly recommended. (PK)
PO Box 11374 / Berkeley, CA 94712

LOVE AND RAGE Vol.6 #2 / $2.00
11 1/2 x 17 - newsprint - 27 pgs
If sounbites and slogans aren't enough for you, you should be reading this. It is full of complex, well thought out discussions of weighty anarchist issues. This time around you get loads of communiques from the EZLN, info. on the situation in Mexico and ample international news. There's also plenty on domestic issues, from anti-fascist work to Qubilah Shabazz. The articles can be heavy going at times, but it's informative.(MJ)
PO Box 853 Peter Stuyvesant Sta / New York, NY 10009

LUNCH TRUCK ARSON #1 / free
5 1/2 x 8 1/2 -copied - 44 pgs
Sort of sloppy and hard to read. Lots of Christian graphics adorn the pages of this rant filled zine. Ex: why do skaters constantly get harassed, fuck the government...you get the idea because you've probably read about it a dozen times before. All this plus two short interview with Swing Kids and Policy of Three. (SM)
48 Silverbell Rd / Levittown PA 19056

MOTORPSYCHO #4 / $1 or stamps
4 x 5 1/2 - copied - 16 pgs
The motorcycle & punk rock zine. Contains 7" and zine reviews. The biker movie and Evel Knievel stuff is getting old. Is my favorite zine beginning to stagnate? More stuff on bikes and riding, please! (PK)
PO Box 1564 / Point Roberts, WA 98281-1564

MUDPUDDLE #5 / $1 ppd
8 1/2 x 11 - copied - 28 pgs
A look at the Charleston scene by a couple of people trying to get people to actually get off there asses, stand up and actually do something, not just look the part. Jawbreaker and Gr'ups interviews as well. (SC)
John Kal e / PO Box 442 / Lodson, SC 29456

MULTIBALL #6 / 2 stamps
5 1/2 x 4 - copied - 26 pgs
One of the best mini zines around. Always a consistently tasty read. Densely packed record reviews on the last two pages. The rest is about half pinball related things, including a first hand account of the World Pinball Championships. The rest is another assortment of goodies, concerning TV, yardsales, etc. This is the best issue since issue #2. (JB)
High Infidelity Productions / 2525 Arapahoe Ave. #E4-170 / Boulder, CO 80302

NAILBOMB #1 / $2 ppd
8 1/2 x 11 - copied - 50 pgs
Good focus on Canadian (not American) bands. Suffers from typical rookie problems: poor layout and use of space, shallow content, lack of contributions, and too much optimism. Might develop nicely over time. (PK)
Matt Carter / 76 1/2 York St. / Apt. #4 / Fredericton, NB / E3B 3N4 / Canada

ON THE RAG #4 $1.00 ppd
8 1/2 x 11 - copied - 44 pgs
This zine is jam packed with lots of goodies-well done interviews with the Voodoo Glow Skulls, Pansy Division, the BBQ Kings, and He's Dead Jim, to name just a few. Zine and music reviews along with some other writing round out this very good offering from southern California. (JW)
PO Box 251 / Norco CA 91760-0251

OPTIC NERVE #1 / $2.95
6 1/2 x 10 - offset - 24 pgs
I don't know why Drawn & Quarterly need to ask my meager opinion about *Optic Nerve*, since it's been getting dozens of rave re-

views in publications far more prestigious than the one you're reading now. Whatever the reason, this is the debut of Adrian Ptomaine comic in its new, full-size format—color covers and anything. A simple description would be that it's comparable to the work of Jaime Hernandez or Dan Clowes, but more in the "autobiographical comic" field that gets so much attention these days. Well-deserving of all the hype. (JR)
Drawn & Quarterly / 5550 Jeanne Mance St. #16 / Montreal, PQ / Canada

L'OREILLE CASSEE #5 / $3.00 ppd
11 1/2 x 8 1/2 - copied - 76 pgs - French
Spiked hair, black leather jackets, and anarchy meet in this zine, Broken Ear. There are interviews with Biafra, NRA, Kochise, Seeing Red and others. It also has the usual reviews, ads, plus some interesting pictures. (HH)
Laurent Laque / 178 Avenue J. Chastellain #242 / 76000 Rouen / France

OX #19 / 6,90 DM (?)
8 1/2 x 11 - printed - 95 pgs
Yet another fancy-looking magazine printed in a foreign language (see review of *Dig It!* #5), this one with a comp CD reviewed elsewhere. On the surface it looks a little like a German *FlipSide*, with a better-looking layout - there's even an interview with the TVTV$, which reinforces the *FlipSide* comparison. There's stuff about Alice Donut, Chumbawamba, Flag of Democracy, Greg Ginn, and the usual reviews and music news. Good use of original artwork as well. (JR)
Joachim Hiller / PO Box 14 34 45 / D-45264 Essen / Germany

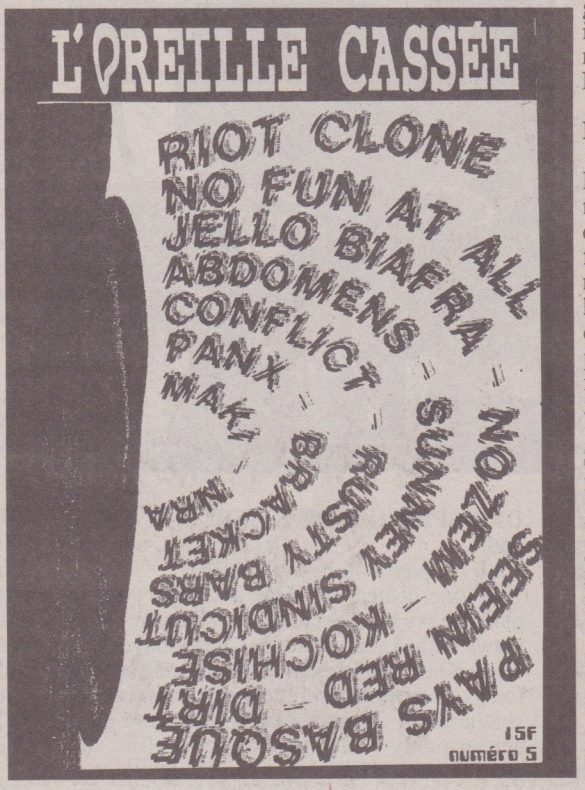
PARANOY #3 / 3 stamps/trade
5 1/2 x 8 1/2 - copied - 36 pgs
Amanda and her friends have a lot to say in this solid and well thought out/laid-out zine. Mainly little slice of life stories that tend to coincide with punk, plus some poetry and reviews. Worth the stamps. (BA)
1477 Leonard / St. Peter, MN 56082

PEPITO'S FOLDER #4 / 2 stamps
5 1/2 x 8 1/2 - copied - 40 pgs
This zine is for the non-jaded, e-mail youth of today. Lots of enthusiasm for punk and their local scene. It has interviews with Rancid and a mom of one of the Queers, as well as info on how to make a tone dialer, reviews and some personal writing. (ML)
Brandon Yu / 1134 W. Loyola Box 773 / Chicago, IL 60626

PLASTIC BOMB #9 / $3.00 ppd
11 1/2 x 8 1/2 - printed - 108 pgs - German
Great photo on the glossy cover and inside plenty of cool punk rock. There are interviews with Teengenerate, Klamydia, Attila The Stockbroker, Campary Records, the folks at Skintonic in Berlin plus lots more. Also has loads of record reviews and ads for buying those releases. This zine is a good place to see the German punk scene. (HH)
Frank Herbst / Klaumer Bruch 21 / 46117 Oberhausen / Germany

POINT OF INTEREST #11 / $1.50 ppd
8 1/2 x 5 1/2 - copied - 26 pgs
A Seattle centered political/history zine. Lots of space is dedicated to new and old unfair laws, mostly concerning loitering and personal rights. a very extensive and interesting history of shanty towns of the 1930's, known as Hoovervilles. It is exciting to read a zine in which the editor has spent TIME doing research and educating themselves in order to educate others. If there is a zine like this concerning the Bay Area, I wish someone would send it to me. (JB)
Jay / 1518 19th Ave. S. / Seattle, WA 98144

POPULAR DELUSION #3 / $.50 ppd
5 1/2 x 8 1/2 - copied - 20 pgs
Well, a small mildly amazing zine about travels to New York city and the sites there and an anti-hippy story. You also get a re-hash of DIY and punk ethics and a piece about morals. Not bad, not good, just small. (JX)
PO Box 1220 / Westville, OK 74965-1220



PUNCROCK ZINE #2 / $1.00
8 1/2 x 11 - copied - 24 pgs
I don't think that this zine is very Punc (Rock), 'cause it has an AOL e-mail address and just way too much on Epitaph and A.T. Other than that the rest is equally fluff with news clippings that are included for no clear reason and really thoughtless computer layouts. (BA)
Puncrock / 16 Hemlock Rd. / Hartsdale, NY 10530

RADIO RIOT #1-36 / $2.00 ppd
8 1/2 x 11 - newsprint - 160 pgs
Let's just say that when this came in the mail, I reacted the way a 5 year old would on Christmas morning. I ripped the envelope off, basically yelled something, although I don't think it was a word, and immediately lost myself in the pages of this complete collection of Radio Riot one pagers, and special issues. They're all here, in their entirety, including the side projects such as Sickness, and pieces from Hardware, among other things. It's interesting to see how this evolved, and how the scene Mat covered changed through the years this zine existed. It seems like a long time ago, but it really wasn't. I think I need to go listen to Minor Threat's "Salad Days", and be nostalgic for a while. Thanks Mat! Essential. (MA)
75 Nichol Ave / New Brunswick, NJ 08903

RAGE #6 / $1 & 1 stamp
5 1/2 x 8 1/2 - copied - 12 pgs
Rage is a womin empowerment zine. I am all for the ideas they have, but I didn't "get it" because most of the writing is taken from another source. A lot of poetry, newspaper clippings, and a ridiculous article stating it only makes sense that feminists should be vegetarians (I am, but not a vegetarian.) The girls have good intentions and the right ideas, it is just unfortunate that they did not use their own. (SM)
PO Box 2962 / Rapid City, SD 57709

REALITY CONTROL ? #9/ $1.00 (?)
4 1/4 x 5 1/2 - copied - 140 pgs
Massive zine of existential angst. Camus, Sartre, Tom McBride, Dan & Andrea (famous philosophers and ordinary folks offer opinions on the structure of reality and interaction of humans). Plus: how to use a microphone, why compact disks suck, devo (the idea, not the band), personal ramblings and stuff. Depressing, but really good. (JP)
5970 Birch #2 / Carpinteria, CA 93013

SAVAGE STATE #2 / $3 or trade (prefer trade)
8 1/2 x 11 - copied - 32 pgs
Very lefty anarcho news oriented publication. Not a whole lot I can say about this other than it looks good and it's very informative. Best thing is a diary of animal liberation activity keeping it all documented. (LH)
Stephen / PO Box 13-585 / Christchurch New Zealand

SHODDY GOODS #4 / 2 stamps
5 1/2 x 8 1/2 - copied - 30 pgs
This is a funny, intelligent zine. While it's centered in St. Louis, there's also a broader focus. They've got a firsthand report on the Zapatistas, an article on black/white relations and an essay on the slagging of Naked Aggression. There are three good columns on punk and D.I.Y., classifieds, and local band info along with some good clip art. Nice one. (MJ)
PO Box 160150 / St. Louis, MO 63116

SIMBA #9 / $2
5 1/2 x 8 1/2 - copied - 40 pgs
This is an exceptionally intense issue. Vigue's focus is on the recent death of her mother,

and her honesty about those feelings is both admirable and painful. Respect is due for her ability to put this out for all to see. I was really touched. She also throws in bits on vegan health, a photospread of Samuel, her usual personal opinions on love, sex, sexual bravado and some vaguely contradictory writings about violence against women. Highly recommended.(MJ)
Vique Martin / PO Box 2635 / Brighton / BN1 8SU / England

SKOINK # 12/ $3 ppd USA, $2 ppd Europe
8 1/2 x 11- printed - 28 pgs
Right fucking on! Excellent, well written (English) coverage of the Ska, Oi!, and Punk scene by a guy who obviously loves what he's doing and knows what he's talking about. If you're into Oi!, ska or related music, this is *essential*. Interviews with The Oppressed, Capo Regime, The Bakesys and the Diesel Queens, plus tons of US and European news and reviews. Buy! Buy! Buy! (CS)
Johan Van Mieghem / Postbus 41, 9550 Herzele / Belgium

SLUG & LETTUCE #38 / $.55 ppd
11 1/2 x 16 - printed - 12 pgs
The latest issue of Christine's mighty NY zine. The usual reviews and reports, plus some columns and articles. Great photos of the original Slug & Lettuce pubs from England. Also featured: photos of real live NY squatters! Call yr mom! (BA)
Christine / PO Box 2067 / Peter Stuy. Stn. / New York, NY 10009-8914

SOUND VIEWS #34/ $2 ppd (free in NY)
8 1/2 x 11 - printed - 40 pgs
Wow, a zine that actually covers a local scene! What a concept! Maybe other people should try it in their communities! Anyway, the latest issue of this long running zine has interviews with Quicksand, Public Nuisance, Charles Maggio of Gern Blandsten records (the highlight of the issue), Lee Ranaldo (ex-Sonic Youth), Mephiskapheles and more stuff of interest to New Yorkers (and others). Has major label ads. (CS)
Sound Views / 96 Henry St t#5W / Brooklyn, NY 11201-1713

SPEAK, SO THAT I MAY SEE YOU #3 / $3.00 or 3DM
8 1/2 x 12 - offset - 36 pgs
Here's a zine that sees the hardcore punk movement as a vehicle of change, on a personal level, which, in turn,becomes a desire to change things on a larger scale. This comes through in the interviews (Iconoclast, Machination, Emotion, and Love Records) that read more like taped conversations, instead of the typical question and answer format, touching on things more significant than records or whatever. This vision also shows in the opinions and personal writing pieces, looking in towards the self, sexuality, and more. There is also an article on the treatment of the Kurdish, along with reviews and photos. An all around excellent read, that portrays a desire that many people either do not have, or they just don't show it. (MA)
Joeri / Astridlaan 341 / 8310 Brugge / Belgium

SPLATTERSPLEEN #3 / $1 + 2 stamps
5 1/2 x 8 1/2 - copied - 38 pgs
I really liked this personal/political feminist zine. There's a little on her love of folk/punk and tin whistles, but I was into the original articles on mustached women, Jocelyn Elders and the importance of grammar. She's also big on girls with guitars and wants to start a punk rock musical institute for girls. I bet this will only get better. Check it out. Free to prisoners.(MJ)
PO Box 4061 / St. Paul, MN 55104

DER SPRINGENDE STIEFEL #5 / $2.50 ppd
8 x 6 - copied - 46 pgs - German
This zine centers on skins and their taste in punk, heavy on the ska and oi. There are interviews with Agent Bulldog, Close Shave, Red alert, Klamydia, Smegma, Rico and more. I found it somewhat intimidating reading about skinheads in Germanic lands, but these guys appear pretty cool. The zine has a clean and crisp lay-out. (HH)
Michael G. / Postfach 739 / 4021 Linz / Austria

STAR #2 / IRC
8 1/2 x 11 1/2 - copied - 20 pgs - French
This is an anti-sexist, queer friendly zine that conveys a spirit of pride and rebellion. There are a few articles on women and homosexuality under the Nazis, updates on lefty struggles all over Europe, zine reviews and an article on gay pride. If this is your bag and you can read French, I'd bet you'd like it. (MJ)
Mab / 37 Rue Burdeau / 69001 Lyon / France

TADPOLE ZINE #1/ $2 or trade
8 1/4 x 11 1/2 - printed - 24 pgs
Fabric, Above All, M.T.A., Symptom of Isaac, Baby Harp Seal. That's right.. there ain't nothin' in this zine but band interviews, photos, and a few ads & reviews. All the interviews read like they were done via mail, and the photos are all of overfed white boys having emotion attacks, but other than that, it's pretty cool. (JP)
Darren / 50A Cambridge Rd / Hove, East Sussex BN3 1DF / UK

TEN THINGS JESUS WANTS YOU TO KNOW #10 / $2.00 U.S.\ $3.00 World ppd.
8 1/2 x 11 - offset - 40 pgs.
Tons of stuff in this issue: scene reports, punk news, reviews, and more interviews than you can shake a cross at. You can hear from the Melvin, Dancing French Liberals of '48, Mt. Shasta, Alice Donut, the Swinging' Utters, CopShootCop, and some of your favorite punks on things like guns and camels. (PK)
1407 NE 4th Street #17 / Seattle, WA 98105

THE RAIN THAT FELL LAST NIGHT MADE ME FALL IN LOVE WITH YOU #6 / $2??
11 x 4 1/4 - copied - 52 pgs
A zine of mostly intense personal writing, some that comes under the heading of 'poetry' in the best sense of the word, and some verging on the 'political', which could be the same thing depending on how abstract you want to get. Good writing has a tendency to create in the reader an empathy with the author and that's what I got from this. There's some other stuff in here (a short piece on Food Not Bombs, reviews, some drawings) but it's the editorial writing by Rob that shines. No price listed so I guessed it, so maybe you should check first or send extra $$, but either way, don't pass it up. (AM)
Robert Sutter III / PO Box 15306 / Santa Rosa, CA 95402

THE WOMAN'S CIRCLE #1 / 2 stamps
5 1/2 x 8 1/2 - copied - 32 pgs
A feminist, college student produced publication which deals quite a bit with on-campus issues and has a lot of news clippings and bad poetry. There is an interesting interview with a male-to-female transsexual, and the band Inner Fear as well. (ML)
3102 Stamp Student Union / College Park, MD 20742

THICKER #3/ $2.75 ppd
8 1/2 x 11 - printed - 80 pgs
Good layout in this professional style fanzine. Has interviews with Horsey, Tom Am Rep Hazelmyer, Ian Mackaye, Paul Leary, 6L6 and Nova Mob, plus heaps of reviews. If you're into those things, you'll be into this, but I wasn't, although the writing is definitely high quality, with a good attitude. They put all the addresses of everything mentioned in the issue on one page, which is very cool. Has major label ads. (CS)
PO Box 882283 / San Francisco, CA 94188-1983

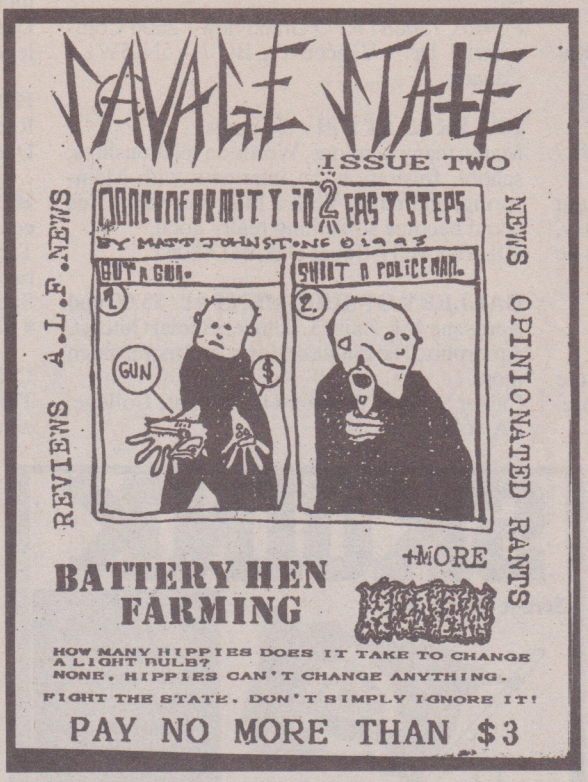
TOM MURPHY LAME-ASS FUNNIES #1 / $.50
5 1/2 x 8 1/2 - copied - 14 pgs
Well, I wouldn't go as far as to call this mag "lame-ass", but it is pretty silly. What we have here are a bunch of crudely-drawn but mostly entertaining comics about a guy and his obsession with 7-11 stores, and the agonies and ecstasies that go along with it. The kind of 'zine that's good for a laugh or two and then goes straight into the trash compactor. (JR)
Ennui Project / 2833 Springland Dr./ Ottowa, ON / KIV 957 / Canada

TRIPPA SHAKE #2 / $3.00 ppd
8 1/2 x 6 - copied - 48 pgs - Italian
Talk about obscure. This zine from Florence presents bands no one has heard of before. They are Apache Rose, Coyote Popular, Erasermen, Mondo Topless, Salmo 69, Road Vultures, and how about Negli Orecchi, or Neganeura. In all honesty it appears there's some fun rock and roll alive in one of the world's most beautiful cities. Check it out and learn to say mama mia! (HH)
Ballini Stefano / Via Mocale 79 / 50028 Tavarnelle VP / Florence / Italy

TRUST #50 / $4.00 ppd
11 1/2 x 8 - printed - 76 pgs - German
This milestone issue has interviews with Sister Double Happiness, Cop Shoot Cop, NRA, Brutal Juice, Wizo and more. The zine also has the usual fare of letters and articles, plus loads of new release reviews. This issue has lots of visuals, both photos and graphics, and the cover cartoon pretty much explains the state of punk rock today $$$. (HH)
Salzmann Str. 53 / 86163 Augsburg / Germany

UNDER 18 # 1 $1.50 ppd
11 x 17 - copied - 44 pgs
This is a fairly good first issue, lots of band interviews, which are about average, some poetry that's actually readable, a couple of comics and some personal writing. The copy quality is not very consistent, and the lack of proofreading is a bit distracting, but overall it's a good first effort. (JW)
1215 Ronan Ave. / Wilmington CA 90744

UNDERDOG ZINE #11 / $1+ 2 stamps
8 1/2 x 11 - newsprint - 38 pgs
Basically Punk Planet, from Chicago. Solid writing, cute layouts and quirky quirks. Punks and computers theme issue with a funny column about the grandaddy of home computers, the Commodore 64. There is lots to read and lots of bitching about everything. The major highlight is the section called "Chicago Floodlight", which "presents some of the local...interesting goings on in the Chicago area." What the hell, send them the dollar. (JB)
Underdog Zine / 2252 N. Elston Ave., 2nd Floor / Chicago, IL 60614



VERA KRANT #6 / $2.00 ppd
8 1/2 x 6 - printed - 32 pgs - Dutch
Always a relevant punk rock treat. This issue has reviews of Warhol's film, The Chelsea Girls, and Allie Light's film, Dialogues With Women. There is also stuff on the bands, Ween and Daryll-Ann, plus plenty of reviews of other rock and roll type things. (HH)
Oosterstraat 44 / 9711 NV Groningen / Holland

VERA KRANT #7 / $3
5 1/2 x 8 1/2 - offset - 32 pgs - Dutch
Somehow this doesn't look up to their usual standard, and the dumb cover didn't win any points with me, but it's still a decent issue. There's info on God Bullies, Motorpsycho, Pond and ENT, film and comic reviews as well as dodgy cartoons of the '30s and '40s. All of these things are related to events at the fabulous Vera, and they do comprehensive listings, making it essential if you live in that area. (MJ)
Oosterstraat 44 / 9711 NV Groningen / Netherlands

WANNA COMMUNICATE? #5 / $1.00 ppd
7 x 8 1/2 - copied - 32 pgs
Apparently this is the last issue. A lot of zines seem to be biting the dust lately, is it something in the air?! Inside this one you'll find a review of cats, a feature on roadies that include conversations with Beau Beau and Dirty, not to mention many references to Richard, a Rye summer tour diary, a super easy Star Wars quiz, a personal account of an asthma attack resulting in a few days in the hospital, Rodan, Rocket From The Crypt, The Teamsters, Guerrilla Girls, Native Nod, and more. Oh yeah, there's also the famous Cool Breeze section. How could you go wrong? (MA)
Mike / 16 Willow St. / Bayonne, NJ 07002

X-ZINE #1 / $3.00 ppd
11 1/2 x 8 - copied - 48 pgs - Spanish
This zine is spiked hair, leather jackets, and rock throwing anarchism. Some of the bands interviewed are THC Arbol, Dirt Youth, Soon Flowers, Orgon and Fugazi. There are also articles on the state of the modern woman, anti-militarism, and authoritarianism inside the MLNV (leftist military organization). Plus there's lots of bold graphics and socially poignant comics. "Open minded not straight-edge," says the editor. (HH)
PO Box 89 / 48920 Portugalete / Bizkaia / Spain

MORE LISTINGS

ALICE THE CAMEL #4 / .50 cents
It's always good to see this come through. The latest round up in reviews of zines, and records. Things like this are always valuable and needed.
Cooper Station / Box 1162 / New York, NY 10276-1162

ANGELHEART / TOILET BLUES split zine / $2.00 ppd
Battle of Disarm, Tuomiopavan Lapset, Noise Waste, a Singapore scene report, news, and reviews.
J-P Muikku / Kielokatu 7 AS 2 / 80130 Joensuu / Finland

AROYSGEVORFEN #3 / $2.00 ppd
The Business, The Assassinators, Braindance, Gay Skinhead Group, reviews, etc.
Willy / 200 Gibson St / Berea, OH 440176

BASTARDBOY SUPERSTAR #1 / 1 stamp
Well the cover states that it's "100 % O.J. free!". That's a good thing. Interview with Baloney Shrapnel Records, clippings, reviews, and band photos.
Lee Hurst / PO Box 353 / Bassfield, MS 39421

BUGZINE #3 / .50 cents or 2 stamps
This is the "Reprint" issue, reprinting articles from The Idaho Statesman, The Idaho Press Tribune, and Maximum RocknRoll, along with opinions, and pictures of the Queers.
907 Westwood St. / Nampa, ID 83651

CATCH 22 #1 / $2.00 ppd
Interesting zine with articles on Krishna, the draft, animal rights, and more.
4915 Woodbury Dr. / Erie, PA 16510-6413

CHEESE #8 / $2.00 ppd
More cheese than you can stand here! Oregon, interview with a glue sniffer, reviews, sex etiquette, and more.
PO Box 55211 / Portland, OR 97238

CHUMPIRE #47 / S.A.S.E.
Reviews, and opinions that discuss topics beyond music and scene politics.
PO Box 2514 / West Lawn, PA 190609-0514

CONTROVERSY #3 / $2.00 ppd
Skate punk zine with Rodney Mullen Kareem Campbell, Pennywise, reviews, etc.
3355 Desota / Cleveland Hts., OH 44118

CRAMBONE & DICK RAMBONE #1 / $1.00 ppd
Some stupid shit about wanting to hang out with women, ex-girlfriends, reviews, poetry, and more. Apparently this is supposed to be humorous.
PO Box 2705 / Cincinnati, OH 45201

CRASS MENAGERIE #10 / S.A.S.E.
Always on time, and always printing all the news that's fit to print on grind, hardcore, punk, noise, metal, etc.
356 N. 550 E 23 - 3 / Ephraim, UT / 84627

CRUMB #4 / $1.00 ppd
Horoscope, opinions, poetry, how to be a punk, etc.
PO Box 42 / Sherwood, WI 54169

DECENT & CLEAN #5 / S.A.S.E.
Reviews, drugs, punk, politics, etc.
Bill Given / 14 Makalapa Dr / Honolulu, HI 96818

DEE DEE'S KIDS #2 / $1.00 ppd
Interviews with No Empathy, and The Breakups, along with a mock Real Life interview, a Devo centerfold, reviews, etc.
PO Box 591 / Kearney, MO 64060

DIABOLIK #16 / $1.00 ppd
NRA, news, and reviews.
127 Avenue A. Briand / 94230 Cachan / France

DIABOLIK #17 / $1.00 ppd
French zine with Neglect, Warzone, reviews, etc.
127 Avenue A. Briand / 94230 Cachan / France

DROLL #1 / $1.00 ppd
New zine done by five girls who each have a paragraph introducing themselves, then there's a Joan Jett show review, opinions, clippings, stories, etc.
Chelsea / 10618 122nd Ave KPN / Gig Harbor, WA 98329

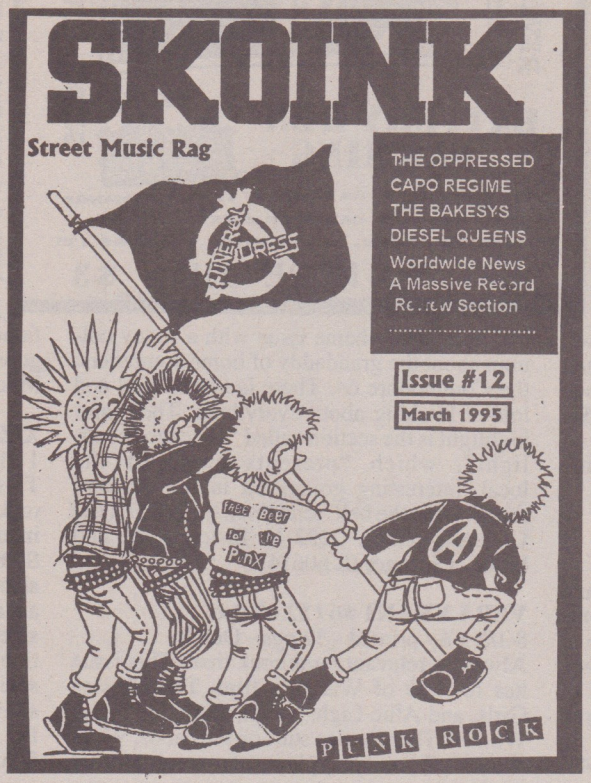
DROP KICK THE FISH #1 / $2.00 ppd
Articles on misogyny, major labels, book, zine, and music reviews, etc.
Tom Cunningham / 639 Whispering Palms Dr / Las Vegas, NV 89123 - 2312

EARQUAKE #39 / $1.00 ppd.
French zine focused on a wide variety of music with Timescape Zero, Refused, Back To Front, Squawk It Up, reviews, contacts, etc.
Fred Leca / Le Mencil / 88160 Le Thillot / France

FLOUR POWER #6 / $2.00 ppd
Political zine with a large letter section, reviews, art, welfare, rape, abortion, squatting, etc.
POBox 78068 / RPO Grandview / 2606 Commercial Dr. / Vancouver, BC / V5N 5W1 / Canada

FREAK NASTY #1 / .50 cents
Many, many opinions. Words on relationships, school, frustration, an interview with Mainspring, and more. With a little more time this could become something really good,
401 Maxwell / Royal Oak, MI 48067

GALLERY OF JUDGMENT #1 / $5.00 ppd
Kerosene 454, Exit 13, Samuel, Social Outcast, Amorphis, The Pinch, reviews, and more, much more.
Calder Square / PO Box 11290 / State College, PA 16805



HAYWOOD! #? / 2 stamps
Beer reviews, quotes, articles, opinions, music and zine reviews, etc.
961 Norbourne Ave. / Vionton, VA 24179

HERO'S LIFE #3 / 2 stamps
Opinions, interview with Scrog, comics, a short story, and reviews. Also comes with a special insert zine about a true to life account of being anorexic.
PO Box 5363 / Sarasota, FL 34277-5363

HO-BOY #4 / $1.00 ppd
Man Is The Bastard, reviews, a few words you should know, some opinions....
PO Box 2000 / Peter Stuyvesant Station / New York, NY 10009-2000

HOLINWUN #4 / 2 stamps
Interviews with the Sticker Guy, Avail, and Corm, along with reviews, word search, things a girl should never say to a boy, and more.
Dave Brown / Hood Hall 106 / Ithaca College / Ithaca, NY 14850-7213

HOOFSIP #7 / $2.00 ppd
Rancid, Billy Goat, reviews, opinions, etc.
Dan Augustine / 2398 Lee / Utica, MI 48317

HOPE AND DESPERATION #9 / .50 cents / No trades!
Tabloid size zine with show reviews, record reviews, comics, and ads.
Spencer Sunshine / 11800 Montgomery NE #1051 / Albuquerque, NM 87111

INFO SAUSAGE #2 / 2 stamps
This is basically a resource for information on upcoming releases from 7 record labels; Kill Rock Stars, S.F.T.I., Super Electro, Amphetamine Reptile, Silt Breeze, Drunken Fish, and Bag Of Hammers.
2645 1st Ave South / Minneaplois, MN 55408

JAPANKORE #5 / 1 .32 cent stamp
If you want to know about some of the latest Japanese releases, here's a good source with reviews of the latest, not to mention a spread on collectible records. There's also reviews of domestic bands, zines, and a Discordant Axis tour diary.
PO Box 8511 / Warwick, RI 028888

KAOTIC ORDER #5 / 2 stamps or a letter
Information on D.I.Y. radio, reviews, lyrics, opinions, etc.
Jay Prey / 109 Pilgrim Cir. / Madison, AL 35758

KNIK #1 / $1.00 ppd
New zine from Canada with potential. Articles on the local scene, Food Not Bombs, fiction, scene reports, opinions, a profile on Non - Prophet, and more.
Nik Kozub / PO Box 246 / Edmonton, AB T5J 2J1 / Canada

LENTIL BOY #1 / $1.00 and a stamp
Reviews, short stories, poems, comics, etc.
Dave Thompson / 10305 S. 197th E. Ave. / Broken Arrow, OK 74014

LOST IN HAPPYLAND #0 / $1.00 ppd
Words on girls, straight-edge, reviews, and more.
Jason / Rt 2 Box 212 / Blooming Prairie, MN 55917

MARCIA #1 / 1 stamp
10 Reasons why Fonzie is Punk, reviews, The Young Ones, and in interview with Shower With Goats.
The Mikes / 7 Gregory Ave. / West Orange, NJ 07052

MOON SKA #17 / S.A.S.E.
News, tour dates from The Toasters, Skankin'

Pickle, Voodoo Glowskulls, Blue Meanies, Let's Go Bowling, etc.
PO Box 1412 / Cooper Stn / New York, NY 10276

MOSH HARD #12 / $2.00 ppd.
Face To Face, Jim Goad, The Green, and the Tried, along with comics and more. Although it's from Mexico, it's in English.
Fernando / Urano 1409 / NVA. Lindavista / GPE. NL. 67110 / Mexico

MULCH #4 / $1.00 ppd
Hatred towards women, Trent Reznor, reviews, etc. Maybe this zine is supposed to be funny, but it comes across being nothing but a dumb jock redneck mentality.
Rob / 45 Antilla Avenue #2G / Coral Gables, FL 33134

NEAT O #1 / $1.00 or trade
A punk 'funbook' for people who enjoyed things like Highlights in grade school. Art, comics, weird writings, poetry, games, etc.
Broose & Dug / 292 Shjenandoah Blvd. / Barberton, OH 44203

1995 BAY AREA CALENDAR #0 / $2.00 ppd.
Well, there's only 7 months left, but if you want to be so punk you have to have a punk calendar, here you go. Featured bands to greet you every waking morning for the rest of the year are; All You Can Eat, Rip Offs, Zero Hour, Apeface, Buttafuoco, and plenty more.
488 Madison Dr. / San Jose, CA 95123

OI-PUNK! #2 / $1.00 ppd.
Interview with the editors' brother, lifted photos, clippings galore, Y.A.P.O. interview, reviews, and a couple of opinions.
PO Box 770896 / Eagle River, AK 99577

PERSONAL POLITICS / BETTER DAYS #7 / $1.00 ppd.
Personal Politics has a Star Wars thing happening, some opinions, and not much else. The Better Days side has opinions, thoughts, a laundry scam, bicycles, etc.
PO Box 644 / Banner Elk, NC 28604

PUNKER THAN THOU #2 / 2 stamps or trade
Opinions on punk, ravers, relationships and Kiss, girls, selling out, and more, along with an interview from JFA.
Joe / 1036 E. 171 St / Cleveland, OH 44119

PURE PUNK FOR RAW PEOPLE #3 / $3.00 ppd or trade
Punk and Oi (not political though) zine from Italy with Zona A, Fuori Controllo, The Stab, Braindance, and more.
Bagatti Alex / Via Passo Di Badignana N. 16 / 43100 Parma (PR) / Italy

QUIMBY'S QUEER STORE #? / $2.00 ppd
Catalog that reviews latest additions of zines, books, erotica, comix, and more.
1328 N. Damen Ave. / Chicago, IL 60622

REACH #2 / $1.50 ppd.
Columns, a Boba Fett centerfold, vegan recipes, reviews, comics, and others. A fine read with some heart and humor.
1637 Evergreen Hill S.W. / Calgary, AB / T2Y 3A9 / Canada

REASON FOR RESISTANCE #2 / 2 stamps
Formerly titled Sex, Murder, Pizza. Opinions on skateboarding, anarchy, old school and new school, , etc. Also there's an open letter to Epitaph Records, a scene report on the Boca, FL area, etc.
325 Palmwood Pl P-212 / Boca Raton, FL 33431

RECYCLED THOUGHTS #2 / 2 stamps
The Queers, reviews, fiction, opinions, etc.
1715 Farmington Cir. / W.Palm Beach, FL 33414

ROTTEN CRABAPPLE #11 / $1.00 ppd.
Moronic zine with why the editor loves 'big fat chicks', beer reviews, art, reviews, stories, etc.
A. Weinrich / S.U.C.B. Perry Hall #110 / Buffalo, NY 14213-5127

SEE HEAR #29 / $2.00 ppd
The latest catalog with cards, zines, comics, books, videos, magazines, and more. Practically something here for everyone.
59 East 7th St / New York, NY 10003

SLAM IT! #1 / S.A.S.E.
New zine that is made up of columns on punk related topics, taking a more realistic approach than most. It should be interesting to see how this will evolve.
J. Rutledge / 4027 Old Orchard Rd. / York, PA 17402

SPEED BUMP #5 / 2 stamps
Mail, opinions, clippings, reviews, pictures, etc.
1020 Ravens Crest Dr. / Plainsboro, NJ 08536

STATEMENT #1 / $2.00 ppd
New straight-edge with Empathy, Monkey fanzine, tattoos, photos, opinions, reviews, etc.
PO Box 30374 / Indianapolis, IN 46230-0374

STYLUS #5 / $1.00 ppd
Estrus Records, Ransom Note Recordings, reviews, and a comic.
10711 NE 198th St / Bothell, WA 98011

SUB ZINE #9 / $3.00 ppd
Tons and tons of reviews from garage, to hip hop, along with an article on comics, and more.
Marcel Haug / J. Gerritstraat 18 / 2611 ES Delft / The Netherlands

TDG #1 / $1.00 or trade
Push, Birdland, reviews, bicycles, comics, crossword, and more.
Lott / 22 Church St / Sible Hedingham / Halstead / Essex / CO9 3NS / UK

TEEN ANGST #1 / $1.00 ppd
Poppy punk zine with opinions, reviews, wanting to be a vampire, comics, etc.
Emily / 28 Harrison Ave. / No. Plainfield, NJ 07060

THE BOBBING SKULL #1 / $1.00 ppd.
Various comic stories, lots of nudity, sex, and a bit of S&M. Also they find time between sessions to crank out a few reviews, and interview Red #9, and The Krayons.
Rodrigo Cipriano / 4218 Molina / Corpus Christi, TX 78416

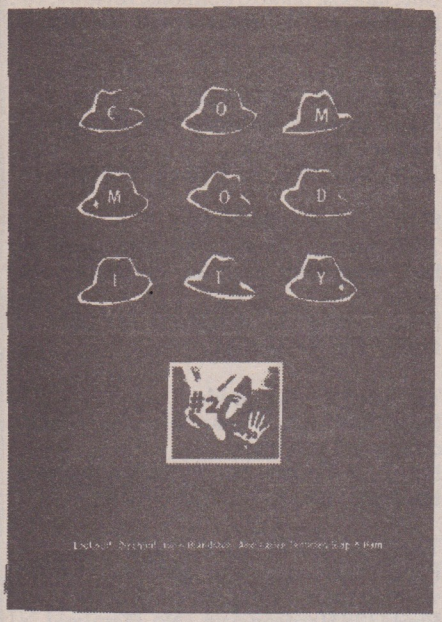
THE NEW ARCHAIC #2 / 2 stamps
Political zine with letters, an article on female condoms, reviews, columns, right wing radio, etc.
Really interesting.
PO Box 45133 / Seattle, WA 98145-0133

THE TROUBLE WITH NORMAL / NEITHER GOD NOR MASTER #13 / $2.00 ppd.
Split issue with reviews, interview with Pansy Division, an article on Christianity and e law, columns, etc.
PO Box 6791 / Chesterfield, MO 63006-6791

THE TROUBLE WITH NORMAL #14 / $1.00 ppd.
The theme this issue deals with how love is fucked up. Along with reviews, and the final part of the Pansy Division interview that began in issue #13.
PO Box 6791 / Chesterfield, MO 63006-6791

THUMB #4 / $1.00 pd.
Rancid, Stereolab, Gwar, Mentos commercial reviews, reviews, opinions, and notebook art.
Jon Hills / Skidmore College / Saratoga Springs, NY 12866-1632

VERA KRANT #8 / $3.00 ppd
Doo Rag, Oblivians, Three Mile Pilot, reviews, concert info., etc.
Oosterstraat 44 / 9711 NV Gronigen / Holland



COMMODITY

7 Kenney Street Apt. no.3 Jamaica Plain Massachusetts 02130

I used to believe in punk rock a lot more than I do now. Most of my heroes are gone, or are hosting various shows on M.T.V., so I've learned that in having living heroes you're setting yourself up for disappointment. That's why I only look up to dead people now. They can't hurt you. You can build up the myth as big as you want and who cares if it's even true, because you know they aren't going to climb out of the ground, brush off and go play Woodstock or some friggin' thing. But that doesn't help out much in the here and now because punk rock as we know it hasn't been around long enough for there to be an impressive list of respectable dead people (no dis to those that there are) and I will not give up my belief in heroes no matter how sappy or idealistic it may be. So I don't believe in punk rock like I used to because it fooled me into buying into the whole people are as good as their word stuff, and that people were impervious to the temptations of the whole rock star thing. So why start a zine that's loosely based on punk rock culture and pretty heavily based on punk rock idealism (whatever that means in 1995.)? Luckily for me, (and you if you decide to read Commodity) my idea of punk rock idealism wasn't formed in 1995. Why start a zine at the height of my disillusionment? I don't know. All I know is that the time was right and it's very important to me. I've come to a spot where I feel it's time to create as well as consume. I wish I had more to say about it but that's all the words I'm getting. Thanks to Matt for letting us do this.

Zine of the month... huh! Well the good news is that we just signed to Time Warner. Now we're out of debt with a seemingly endless budget, things couldn't be better. Actually we are about too release #3 (it may be out by the time you read this) and are tightening up our life jackets, for the debt pool is about to get a bit deeper. Business and Punk Rock-your damned if you do and you're broke if you don't. That's about were we started.

Josh and I started this zine in response to the sudden emergence of Punk Rock in the frat houses. Ya see, we're both Graphic Design majors at the Massachusetts College of Art here in Boston. We are required to complete a thesis type of project, conveniently called a Degree Project. It takes three semesters worth of work and could be on any topic of our choice. So, the time was right, I was staying at school for an extra year and Josh was coming to the degree portion of the program, so I asked him if he wanted to conquer the infamous degree project as a duo. Needles to say, but I will anyways, Josh took me up on the offer and we've been rockin it ever since.

Josh and I created a multi-media extravaganza that will forever live in the hearts of those who witnessed it. Two slide projectors, Running video, pyrotechnics, a soundtrack, Eddie, stage elevators, a spinning drum set, Josh was spitting blood while I was breathing fire, sorcery, sacrifice and last but not least Space Humpin $19.99 the night before presentation. The crowd went wild. I've never seen Josh work a crowd so well. I heard later, that Bruce Dickenson was in the audience doing the "skip fist", for us!

Then we had to produce some sort of graphic output, based on our presentation and the merit of our research. Enter Commodity. At this point we have two issues out. The first was based on our degree project featuring bands that we have all come to know as Green Day, Jawbox, Quicksand and Samiam. Of the 350 photocopied editions we made there about four left. We will repress it when finances allow us to do so.

Issue 2 was sort of a follow up on #1, conceptually. Based on indie labels, we interviewed Jeff Nelson from Dischord, Charles Maggio from Gern Blandsten, Larry Livermore from Lookout, and Chris Dodge from Alternative Tentacles, Slap a Ham and now Fat Wreck Chords. This time we offset pressed 550, and are know scraping the bottom of the last box, with about 60 left.

Issue 3 is currently in the works and is due out in April some time. Loosely based on bands that are, conceptually, doing their own things, we have interviews with Neurosis, Lungfish, and Iceburn. Plus some really great articles. We're looking at getting about 1,000 offset.

So there you have it, all the how, what, where, and whens of Commodity. We're finally starting to get the hang of this here "zine business" though more often than not it feels as though we're "running free." And what of us in all of this? I think I could safely say that we speak for each other in each of these little blurbs. So with that said I give you my version of the Commodity Manifesto. Commodity is about ideas. Through all of the meaningless ranting and raving that goes on and when the smoke clears from the pyrotechnics, there are people with ideas. More often than not these ideas aren't given a second thought. There are a lot of bands and people out there that have great points of view on life, music, design or what have you, that I feel deserve to be in print. The world doesn't need any more zines filled with cookie recipes, kids! Believe me, I know, they were all sitting on my bedroom floor until recently I bought them a one way ticket to our schools recycling bins! In terms of the subject matter that we cover... like Josh said, loosely based on punk rock... if you could call it that. Punk... I hate that word Thanks to Matt Average and everyone that's doing what they believe in.

Get yer Trash-Rock fix! Smokin' shit from The Drags, The Fall-Outs, The Galaxy Trio, Gravel, Impala, The Insomniacs, Jack O' Fire, The Makers, Man Or Astro-Man?, Mono Men, The Mortals, The Mummies, The Phantom Surfers, The Statics, Supercharger, Teenganerate, The Trashwomen, The Woggles and more! We also carry loads of cool and hard to find non-Estrus crap...Write for our FREE catalog! Estrus Records, P.O. Box 2125, Dept. Melon, Bellingham, WA. 98227 U.S.A.
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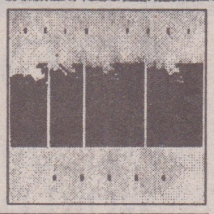

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The **McRackins** from Vancouver fill up their debut CD with 40 minutes of fast catchy pop-punk tunes that would be the envy of any band. Don't let those crazy costumes fool you, cause musically these guys have more hooks than Velcro.

To receive 3 free McRackins stickers send a stamped self addressed envelope to us at the Shredder address below.

The 1994 edition "Shreds" CD is out with some great treasures from the American indie underground you may have missed. Bands include, Cub, Sluts For Hire, Atomic Boy, Plow, Bubble Boys, Broken Toys, Blah, Incredible Force Of Junior, Tugboat Annie, The Phuzz, The Fondled, Cavity, and 8 more!

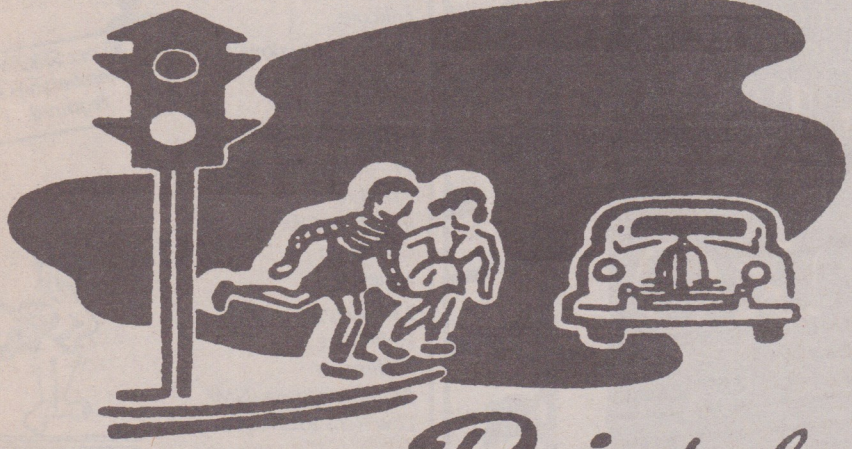
Sunnychar are 2 girls and 3 guys from Japan who play energetic garage-pop with girl vocals on their 4 song debut EP. Very cool.

We have repressed The Parasites "Reason For Treason/Letdown" single. If you missed it the first time around here's your chance to pick it up.

Also available, PARASITES "Pair" CD/LP, and "Punch Lines" CD, JAWBREAKER "Unfun" CD, "The World's In Shreds" volume 2 comp. EP, LOOSE CHANGE from Northern California with their 4 song debut EP, "Shreds - Volume 1" compilation CD with 20 bands including, NOFX, Jolt, MTX, J Church, etc. Mail order through Subterranean, P.O. 2530, Berkeley, CA 94702. Postpaid prices are $9 per CD, $3.50 per EP.

SHREDDER RECORDS

For a Shredder Catalog send a SSAE to us at 75 Plum Tree #3, San Rafael, CA 94901. Distributed to stores by Mordam Records.



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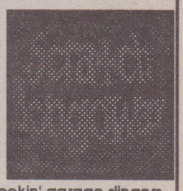

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"Hit Songs for Girls" LP/Cass/CD

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Mental Pygmies
Donuts (LA)
Poor Impulse Control

27—*Mr. T Experience*
Parasites
Red #9
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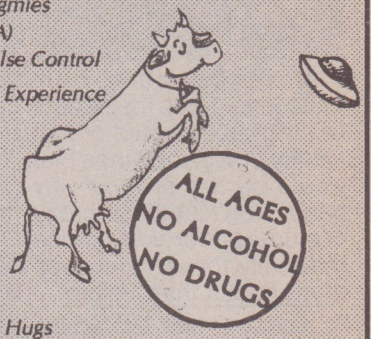

JUNE

2—*AFI*
Defiants
Kisses and Hugs
Subincision
The Need

3—*Wynona Riders*
Blackfork
L. Dopa
Eight 'n a Quarter

9—*Suppression*
Dystopia
Excrutiating Tenor
Radioactive Lunch
Highway 66 (FL)

10—*Mudwimin*
Fibulator
Wretched Ethel (Canada)
Erikcore

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16—*The Waydowns*
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The Pee-Chees
Cars Get Crushed

17—*Propaghandi (Canada)*
FYP (LA)
June O' 44 (Ex-Hoover)
Contagion
Matewan

23—*Swingin' Utters*
Hellbillies
Rudiments
Scared of Chaka (NM)
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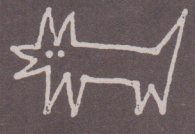

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10 Beloit WI at Warehouse w/Goodbye Harriet
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13 Kansas City w/Face To Face
14 Joplin, MO w/Parasites
15 Moorehead, MN
16 Minot, ND
17 Sioux Falls,SD
18 Lincoln, NE
19 Denver, CO w/Parasites
20 Caspar, WY w/Parasites
22 Reno, NV w/Voodo Glow Skulls and Rhythm Collision
24 Petaluma,CA
25 L.A. ,CA w/Paper Tulips
26 S.F.,CA (Purple Onion?) w/Parasites
27 Berkeley, CA Gilman w/Parasites,MTX,Red #9
28 Mesa, AZ w/Ween
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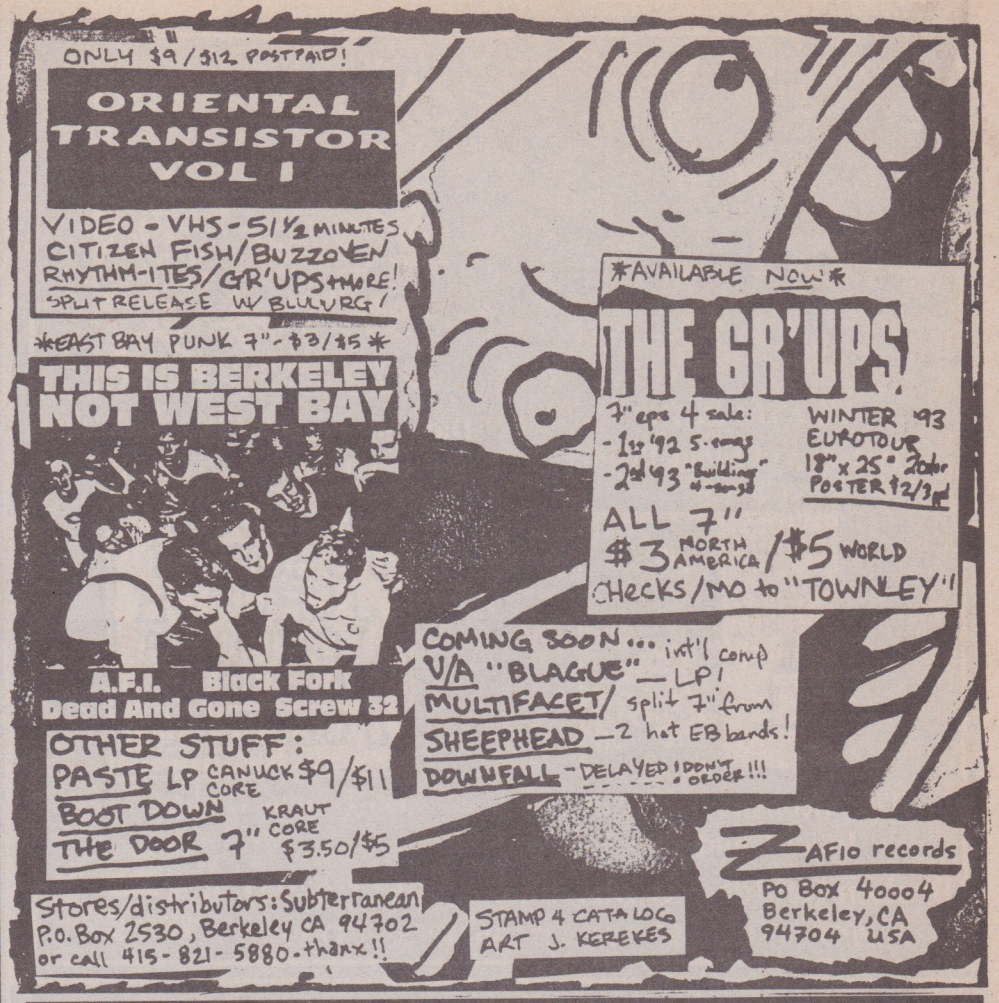

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SKEETER'S GARAGE SALE. Lots of records, tapes, videos, t-shirts, autographs, and video games. GG Allin, Kiss, Big Chief, Nirvana, Vomitose, Unlead, and many others. Big list. Send two 32 cent stamps or two IRC's to: Skeeter, POB 9561 Wyoming, MI 49509.

ATTENTION OVERSEAS PUNX! Label looking for punks, bands, small distro in Canada, Greenland, South America, Japan, Africa, Europe, Soviet Union, Australia and middle east to help distribute labels records in your area. Consignment and trades are welcomed. Free 7"s for zine reviews. Get in touch ASAP. New Releases by mid may. Yuckybus, c/o Guido, 8321 Lomaterrace, El Paso, TX 79907 USA

JAG AR EN STOR ALG. Stupid American band (?), Your Mother, wants to play in Sweden and possibly other parts of Scandinavia. Det är svårt att jobba på en haklapp fabrik. Looking for correspondance to get the ball rolling. Skriva oss, tack. Your Mother, PO 623, Pleasanton, CA 94566, USA. Alltid dricks W.C. vakt tre kronor.

SEEKING & LOOKING FOR bassists and drummers to join guitarist in search of a band - Hoover, bev. clone, Moss Icon, Born Against, Circus Lupus, Main Spring, Empathy, also like Jihad, Karp, & Ottowa type music. Please call or write to Joseph (313)487-4429, 902 Hoyt Hall, Eastern Michigan University, Ypsilanti, Michigan, 48197 (no response, try (517)695-2843 & leave message)

FUZZY DICE zine looking for rockabilly, psychobilly, garage, surf, and weird blues music to review. Send CD's or cassettes (no vinyl, please) with all pertinent band info/ price to Richard L. Levesque, 2227 Woodglen Dr., Indianapolis, IN 46260. Will review zines of all types, too. Sending material doesn't guarantee a review. First issue now available for $2.

NEW YORK DOLLS - Looking for a kiss rare 1973 documentary B&W VG+ plus Don Kirshner 1973 appearance and various Johnny Thunders ex-quality 90 min. TEKEHG $20 Jim Russo Box 2232, Wilkes-Barre, PA 18703. SASE for video list.

VIDEOS IN PAL/NTSC! For trade/sale. Loads of really cool stuff...Killing Joke, Damned, Pennywise, DK's, Business, Conflict, Dag Nasty, GBH, GG, S. Weasel, Ruts, Rancid, All, Disorder, Propagandhi, Operation Ivy, Schwartzeneggar, Exploited, Specials, NoFX, Zounds, Blitz, Queers, Terry & The Idiots! Full shows/TV clips/ promos...SAE/2 IRC's or Big trades list! to: Dave, 22b Dundas Street, Edinburgh, Scotland.

FREE CASSETTE SAMPLER #2. Get the latest 3 song cassette sampler from Skidd Freeman for free. "The product of a disturbed childhood"-Flipside 79. Send three stamps to Skidd Freeman, PO Box 4281, East Lansing, MI 48826.

LOOKING FOR KILLED BY DEATH. Want to buy or trade: Eat 1st & 2nd, Child Molesters 2nd, Injections, Ice9, Maids, Stiphnoyds, Arson, Fuz, Hitlerss, Sperma, Nasalboys, Dieter Meier 2nd. I collect (US, Canadian, Italian, Swiss). I have Japanese Punk: Stalin Trash, Friction Crazy Dream, and Japanese hardcore. Write to: Sinzi Yamaguti, 330 Makityou, Hisai City MIE 514, Japan.

TRADE: Kuro-1st flexi, Gastunk-Devil 7", Crow 7"(unplayed), Swankys-1st two 7"s, Gism-M.A.N LP (purple vinyl-w/ poster), Anarchy-1st LP, Comes-No Side LP, Cobra-1st 7", V/A Outsider LP, V/A-HC Unlawful Assembly LP, V/A-Punx Cassette Book, and more. Kazuyoshi Kanai, 734-1 Kobeto, Annaka, Gunma, 379-01, Japan.

WANTED: Misfits-any, Anti Cimex-Anarchist Attack 7", Rattus-Khomeni Rock 7", T. Kadet-1st two 7"s, Agent Orange-Your Mother 7", Fix-1st 7", Necros-1st 7", Toxic Reasons-1st two 7"s, Naked Raygun-Flamable Solid 7", Heart Attack-7", Big Boys-Where's My Towel 7", Samhain-Unholy Passion LP (white vinyl), and more. Send your lists to Kazuyoshi Kanai, 734-1 Kobeto, Annaka, Gunma, 379-01, Japan.

BANDS WANTED for double cassette (180 min) punk compilation. Send me your records, tapes and CD's. All styles of punk wanted, as long as you believe in the DIY ethic. If you want your material returned, include $1 or $2 to help with postage. This comp will be sold for $4 ppd. For more info (508) 943-7261. Shawn, 77 Brandon Road, Apt. C, Dudley, Massachusetts, 01571-3432. Call after 8 pm.

BANDS SEND DEMOS for upcoming compilation cassettes (and maybe 7"s). Free copy/copies for contributors. Send SASE for a free list of tapes and stuff available. Richard Nossar, General Mendiburu 751, Lima 18, Peru.

UP FOR SALE: White Zombie "Pig Heaven" 7" (original), Channel 3 "I'll Take My Chances" 7", Gang Green "Skate to Hell" (green wax) 7", many Halo of Flies 7"s, many Melvins 7"s, early Sub Pop stuff & LPs. Call John (718) 727-2548.

MAXIMUMROCKNROLL music classifieds

POWERFUL PUNK ROCK from Denver with an impressive sound, you need to here to believe. Touring soon, Swamp Foot, 12 song cassette $4, 6 songs $3. T-shirts $5ppd. Rent a Pig Records, 1570 Tomarac, Denver, CO 80220.

WHITE TRASH SUPERMAN now has a 7". The "Punk Rock Hero" EP can be yours for only $3 ppd. White Trash Supermail, PO Box 992, Starkville, MS 39759.

SET SALE! Mentally Ill - $50, Freeze - Hate Tourists - $75, Victims - Television Addict - $40, Fix - Jan's Rooms - $75, Necros - $50, Iron Cross - Skinhead Glory $50, 70's punk/hardcore, 7er's/albums Touch & Go! Dischord, Dangerhouse, What, Secretlabels. Killed By Death/ Bloodstains-type stuff. Over 500 items, 2 stamps for list. Jim Russo, Box 2232, Wilkes-Barre, PA 18703.

FOR SALE TO HIGHEST bidder; Gibbed-'Eternal Life' flexi disc (w/TDF members). Played only twice. Send bid along with stamp to Anthony Walent, 28 Country Club Lane, Merrimack, NH 03054. Also wanted: Ambush first 2 7"s.

WANTED: 'Dope, Guns, N' Fucking' #8 7", Jawbox 'cooling card' promo, old Shudder To Think records, and Superchunk bootlegs. Tape copies welcome also.

RARE PUNK ROCK records. Send a stamp for full catalog of rare and new release punk rock records, cd's, and t-shirts. We carry many obscure UK and US punk titles you won't find anywhere else. Punk Core Mailorder, POB 916, Middle Island, NY 11953. USA.

SALE-US/EURO/JAP hardcore/punk vinyl: Heresy-Thanks 7", Negazione-2nd 7", Drinking Is Great-V/A, Misfits/Danzig-7&12"s, Melvins-SFTRI 7", Crippled Youth 7", YOT-Anarchy In Vienna LP, Demise 7&8"s, Desecration 7" and flexi, Poison Idea 7"s, Forcefed 7", Oi Polloi 7&12"s, plus tons more. Send 2 IRCs' for a complete list and add your want/ tradelist (with bids). Till, POB 102923, 28029, Bremen, Germany.

WANTED: Nation of Ulysses '13 Point Program' LP, Shudder To Think 'Cures, Spells, and Voodoo' LP, Hoover 'Private' 7", Hoover 'Private' 7", Hoover 'Sidecar Freddie' 7", Also issues of 'Ulysses Speaks!'. Send lists to: Matthew Fauver, 1544 Grand Ave. #3 St. Paul, MN 55105. Thanks.

INDEPENDENT RECORDS wanted for cooperative distribution, mail order catalogue, compilations. Send copy of your CD, cassette or vinyl records. Distribute/be distributed. Send self-addressed stamped envelope for more detailed information to Wabbit Wecords, PO Box 3735, Wallington, NJ 07057-3735.

HELP. Sell me your Earache stuff. UK pressings only. CD's preferred. Old catalogs, LP's, tapes, anything. Sub Bass and Necrosis too. Top dollar. Rich, POB 32, Raynham Center, MA 02768-0032.

GARAGE/R'N'R/PUNK 45's, LP's, CD's. Childish, Cynics, Monomen, Devil Dogs, Mummies, Cheater Slicks, YFF, etc. Labels include Estrus, Get Hip, Crypt, Sympathy, & more. Limited editions, some out of print. Free catalog. Recluse Records, PO Box 41236, Rochester NY 14604.

RARE UK Punk at fair prices. Amebix, Last Resort, Dirt, Chaos UK, Varukers, Oppressed, Antisect, Antisystem, Conflict, Red Alert, Combat/Condemned '84, Blitz, Partisans, Icons of Filth, Syndicate, No Future, Mortarhate plus loads more. For huge punk & skin list, send $1.00 or IRC to: Yokel Records, 53 Louise Rd., Dorchester, Dorset, DT12LU, UK. Five years on, were goin' strong.

ATTENTION BANDS: Fast growin' Italian indy label seeks fresh talent for upcomin' releases. If ready submit demo and press kit to: Karma Tornado Records, Via Amendola 10, 20052 Monzqa (MI), Italy.

SMALL LABEL seeks bands for tape compilation. All bands get copies if used. Send one buck for Gallery Special compiolation. Send demos to: The Henry Street Gallery, c/o Ikar, 422 W. Broad, 2nd floor, Richmond VA, 23220, USA.

WANTED TO BUY: All records from Suicidal Tendencies, Excel, Beowülf, Uncle Slam, Warzone, Welcome To Venice—sampler. Send list to Axel Herrmann, Emser Str. 19, 12051 Berlin, Germany.

WORLDWIDE PUNK ROCK for sale. 2000 items 7"/12"/Albums. I've got mega-rare stuff as well as usual stuff. Also have indie/mod/powerpop records. Always stuff by: Briard, Buzzcocks, Rattus, Ebba Grön, Mittageisen, Victims, Razar, Glueams, Fresh Color, Filth, Damned, Stalin, Friction, Germs, Guilty Razors. Trades welcome! Send 3 IRC's or $2 for complete list to: Ingo Eitelbach, Schützenstr. 22, 23843 Bad Oldesloe, Germany.

RARE RECORDS FOR SALE: Highest bids for: Crass: "Merry Crassmass," "Who Dunnit?" and "How Does It Feel" 7"s; Nip Drivers: "Oh Blessed Freakshow"LP w/poster; Proletariat: "Soma Holiday" LP. All in very good - fine condition. Write: Joseph A. Gervasi, 142 Frankford Ave., Blackwood, New Jersey 08012. No rip offs!

SELLING TO SOMEONE LIKE YOU: The rare at not very cheap prices and the just obscure at cheap enough for even you to afford. From '77 till Now: punk and all its offspring. 45s, 12"ers and LPs are waiting for someone like you. Stamp(s) pleeze. Thank you. Mr. Moo, 48 Benedict Ave., S.I., NY 10314.

SLEEPER FROM N.Y. have changed our name to Serpico. New LP out on Equal Vision records in April. U.S. tour with Sideshow in May. For info/ booking, call: John (718) 727-2548.

FUCK THE MONEY SUCKING Vampires. Free catalog of videos, cheap. Buy or trade: Chris Owens, 1306 E. 600 N., Rushville, IN 46173. (317) 645-5493.

VIDEOS: Poison Idea—"Violence Is Funny" $10.00; Asbestos Playground—"Fuck the Dumb Shit" $5.00; Misfits—"Detroit Live + Int" 10.00; or any 2 for $12.00. All three $15.00. Free catalog: Chris Owens, 1306 E. 600 N., Rushville, IN 46173. (317) 645-5493.

FOR SALE: Day Glo Abortions "Out of the Womb" LP, Flipper "Sex Bomb" 7", Dwarves "Blood Guts & Pussy" picture disc, Flipside "City of L.A." comp. Send bids to: A*Head, 126 Wilson, Petaluma, CA 94952.

WANTED! Void, Filth, Blatz, Naked Aggression, Artificial Peace and Negative Approach. Anything and everything by these bands. Also looking for pen pals. Jeff, 13216 Leech Dr., Sterling Hts., MI 48312.

ARE YOU LOOKING FOR: Viletones, I Braineater, Genetic Control, Misfits, Chaos UK, Partisans, Vice Squad, Gonads, P.T.T.B., Germs and other rare + not so rare shit? Send us $1 and we'll send ya a catalog. Write: P.N.J., Baker Centre, PO Box 40051, Edmonton AB, T5J 4M9, Canada.

JONES 'n' EDDY- Looking for good HC and punk European bands. Will also distro Euro-stuff. Send sample plus return postage (if you want it back) or extra copies for distro. Indicate if you're into trading five of your 7"s for five of mine (don't get funny you perverts). PO Box 2902, Roanoke, VA 24001.

OI! AND GG fans write me - Let's swap tapes, info, lyrics, xerox's . Also want Poison Idea KB00 91. full session. Your list gets mine, punk/oi!/GG/PI + bitta ska. Ross, 2 Seymour Road, Ocker Hill, Tipton, Westmids, DY40EW, England.

$2 CDs!: Yep, I got tons of promos I want to get rid of. Most unopened. You can get 5 for $10 (includes postage) mostly indie stuff, some punk, some who knows what. My choice. Send a $10 to The CD Offer, c/ o Seidboard, PO Box 137, Prince St. Sta., NYC NY 10012.

WANTED-punk and oi bands for a cassette comp. Please send a tape and info to Pinto, POB 1057, Montague, NJ 07827.

NEGATIVLAND-U2. Now you too can hear this banned classic. Dubbed straight from the original CD. $5 for a 90 minute tape. Also includes "Crosley Bendix Discusses the US Copyright Act" from Negativland's radio show 'Over the Edge'. Plus "Dead Dog Records"-9 new Negativland cuts. Hear the infamous Casey Kasem bloopers. Send $5 cash to Noah Lyon, 67 Barclay Road Clintondale, NY 12515. "That's the letter U and the numeral 2". Send fun stuff for free stickers, etc.

STILL WANTED: Big Drill Car video, audio, interviews, articles, photos, flyers, and anything else that has to do with this band. Thanks to everyone who wrote or sent stuff. Write to Allen, 7760 Reagan Road, Riverside, CA 92509.

MAXIMUMROCKNROLL music classifieds

TAPE TRADING CLUB! I'm starting a zine for tape traders. Send list of wants(specific). Send to Willy Wonka Box 674 Barnesville, MN 56514. Send a SASE or a stamp.

GNARLY LOVE! GNARLY LOVE! Fun punk rock with Appalachian roots! 4 song "Mountain Ghetto" 7" available for $2 ppd. Send to Moses Naedele, 1320 Nancy Hanks Rd. #7, Lexington, KY., 40504

"HENDRIX COULD HAVE SAVED US from disco!" Hear this song and 3 more from Gnarly Love. "Mountain Ghetto" 7" available for two buck postage paid. Send to Moses Naedele, 1320 Nancy Hanks Rd. #7, Lexington, KY., 40504

SOUND IDEA DISTRIBUTION Send $1 US, $2 foreign for current catalog. Send samples and working terms. Store open now in Brandon, FL. Sound Idea, POBox 3204, Brandon, FL 33509-3204 USA. Call (813) 653-2550

BOOTLEGS, BOOTLEGS, bootlegs! In the Sound Idea catalog. Send $1 US or $2 foreign for for current catalog. Bootleggers get in touch. Sound Idea Distribution, POBox 3204, Brandon, FL 33509-3204 USA Sound Idea store open now! (813) 653-2550

T-SHIRTS, RECORDS, Videos, CD's and More! Send 41 US or $2 foreign for current catalog. Send samples and working terms for consideration. Store open now! Sound Idea, POBox 3204, Brandon, FL 33509-3204 USA Call (813) 653-2550

SURE I'LL CARRY YOUR stuff! Send samples and working terms to Sound Idea Distributions, POBox 3204, Brandon, FL 33509-3204 USA Sound Idea store open now in Brandon, FL. Call (813) 653-2550

JAPANESE AND EUROPEAN labels: Trade with me! I run Burrito Records and Sound Idea Distribution. If you can't trade, send wholesale prices. Sound Idea, POBox 3204, Brandon, FL 33509- 3204 USA. Sound Idea store open now! Call (813) 653-2550

LITMUS GREEN! We've changed our address, to all the people who have written us, please bear with us, we will answer! New address, POBox 5311, Glendale, CA 91221. And yes, the 21 song thingie will be out summer 1995!

HAWAII PUNK BANDS AND ZINES: I want to start a distribution. Also, looking for bands for a compilation record. Most likely a 7", 12" if possible. Send demos and band info (for comp) and samples and wholesale price list (distro) to: Underbite, PO Box 10798, Honolulu, HI 96816-0798. Send s.a.s.e. and questions for more info. Nerds kick ass.

WE GOT TONS of HC/Oi LP's + 7"s, T-shirts, patches and other shit. $1 for a full list. Write P.N.J., Baker Centre, PO Box 40051, Edmonton, Alberta, T5J 4M9, Canada.

FOR SALE Records by Chaos UK, Disorder, Varukers, Riistetyt, Rattus, Anti Sect, Icons of Filth, Toxic Reasons SSD, Ghoul, Electric Deads, Discharge, Ratos De Porao, Zyklome A...etc. Will consider trade if you have Execute or Anti Cimex first single. Bill, POB 21343, El Cajon, CA 92021.

OUT OF PRINT! Discount prices on Punk/Powerpop/Metal major and indie cassette and CD cut-outs! Cassettes 3/$11.00, CDs $4.99-11.99. Free flyer/ catalog thing. Just write: Infernal Racket, Studio 149, POB 443, Owosso, MI 48867-0443. (Overseas send 2 IRCs)

VIDEOS FOR TRADE. Samiam, Tilt, Rev. Horton , Pegboy, 7 Seconds, NoFx, Lag Wagon, Pennywise, Big Drill Car, Meices, NUFAN, Pansy Division, Fastbacks, Neurosis...Kevin, POBox 570743, Houston TX 77257-0743. Wanted: '95 Face To Face, SNFU, aMiniature, Sleeper and Shonen Knife.

NEW LABEL: We are looking for anything in the line of punk, HC punk, thrash, industrial, and anything HC or strange. Send all demos, 7"s, cass, CD's: Cowgut Records, PO Box 52, Mt. Joy, PA 17552.

HELP ME FIND THE FOLLOWING!—"Boston Not L.A. " comp, U.S. Chaos—"We Got the Weapons..." 7", Skrew Driver—"All Skrewed Up" LP, Social Distortion—"Mommies Little..." cd (only), Anti-System—cd, English Dogs— "Mad Punks" 12", Econochrist— "It Runs Deep" 7"—I'll buy or trade (got lots). Mike, Box 4601, Chico, CA 95927. Also—send promo shit for huge radio show.

HEY BANDS, come play in Montreal. We provide food, gas and a place to stay. DIY. No racist, sexist, or homophobics. Write or call (514)-276-9200. Christian, POB 524, Station C, Montreal, H2L4K4, Canada.

TRADE SELL- 7"-DOA Prisoner/13 original on Quintessence, GG Allin-Public Animal and Live Fast Die Fast 7"s, Descendents-Fat 7", NOTA-Moscow 7": (12's)- V/A Flex Your Head-2nd cover (XXX), Dwarves-Tooling..., Die Kreuzen-1st LP, Poison Idea-War All The Time, Fartz-World Full of Hate, plus lots more. Wants SNFU-She's Not on The Menu 7" (red), Meatmen-Needs Lots Write, Germs Forming 7" and Lexicon Devil, Fear-1st 7", plus more. Write or call. Also need 7"s by Stalin. John, 527 Morrell Road #B-15, Knoxville, TN 37919. (615)-691-7986-nights.

FOR SALE multiple unplayed original copies of rare Motor City 9 compilation LP, featuring Varukers, GBH, Attack, and more UK punk. $25 each post paid US/Japan. Cheaper for bulk orders. Contact Dave, 45 Somerset Road, Coventry, CV1 4EG, UK, phone/fax +44 1203 225378. Also send for large list of rare UK/US punk—enclose $1 or 2 IRCs.

FUCK YOU!!! Bands wanted for punk compilation to be out this summer. Infl. from the Jesus Lizard to Black Flag to Bikini Kill. Send music to: K.C., 2835 Thorndike Rd., Pasadena, CA 91107. No racists.

VIDEOS: Over 1000 shows. GG, Queers, Dwarves, Antiseen, Green Day, Screeching Weasel, NOFX, Social D., Dead Boys, Fear, Mummies, Muffs, Meatmen, Insaints, Misfits, Skrewdriver, NIN, Eyehate God, Fugazi, Boredoms, R.A.T.M., Hole, Babes, Lunachicks, L7, Buttholes, Rolling, & many more. Fast service. Priority mail. Write: Merle Allin, 214 E. 24th St. #58, New York, NY 10010. Call (212)889-8334. $1 for XL list.

IKE DODDY, I'M SORRY. There is a correction in the Outcast Records compilation, "We Are All Guilty," Mike Doddy was the drummer for The Evicted (not Tim). This 23 band punk compilation is available for $6 ppd USA, $7 ppd Canada/Mexico, $10 overseas. Make checks payable to Katrina Hellbusch. Send to ...2508 5th Ave. Suite 158, Seattle, WA 98121-1516.

FOR SALE Minor Threat filler EP red cover, Shitlickers Cracked Cops Skull 7", Disorder Reality Crisis 7" oversized sleeve, DOA Triumph 11" uncensored, Misfits Beware 12". Offers to Dave, 45 Somerset Road, Coventry, CV1 4EG, UK, phone/fax +44 1203 225378.

GG ALLIN: Gas station video. His last performance. Also a list of every live show ever recorded on video. Top quality. Many from the master tapes. Many different GG shirts. All 2 sided. GG Headstone poster & GG singles compilation tapes of rare early records. Fast reliable service. For a list of items write. Merle Allin, 214 E. 24th St. #58, New York, NY 10010. Call (212)889-8334.

WANTED: S. Weasel-Ramones LP, petrodero t and split 7" with P. Lincolns, Vindictives-Party time...double 10", Professionals - lost second album LP, Resistance 77-LP Have: A. Wheels - When The Punks Go...LP, Doc Oi - Cold..., DRI - Dirty Rotten EP, Red Alert - We've Got The Power LP, and some more. Wanna trade! Send lists to Tom Van Laak, Buchenstr. 18B, 40599 Düsseldorf, Germany.

HELP ME get: The Offspring "Baghdad" or s/t, Scared Straight, Moon Doggy. I'm a XXX punk who write poetry. Write and tell about yourself. No rules. I'll respond: Billy Keniston, 20 Clinton Pl., Red Bank, NJ 07701. Support da scene!

FOR SALE unplayed records. Disorder Senile Punks LP $12, Disorder Pain Headache Depression 7" $5, Oi Polloi new 4-track EP $5, DOA Greatest Shits LP + 7" $15. Add postage 1st LP $6, more LPs $3 each, 1st 7" $4.50, more 7"s $2.50 each. Contact Dave, 45 Somerset Road, Coventry, CV1 4EG, UK, phone/fax +44 1203 225378.

BOY WONDER 7" out now on Abridged Records. Dark, methodical hardcore from the Lone-Star State. $3 ppd. Blueprint-"Come On By" 7". $3 ppd. Checks reek. Cash or MO to Bob Ashley. Abridged, PO Box 1888, Clute, TX 77531-1888. Next: Badger 7", Refuse to Fall 12". Thanks.

MAXIMUMROCKNROLL music classifieds

FOR SALE/TRADE; Chaos UK, "Burning Britain" 7", SOB, "Leave Me Alone" 7" (orig.), Crude SS; "Who'll Survive?" 7" (orig.), Amebix; "No Sanctuary" LP & "Who's The Enemy?" 7", Varukers; "Live in Holland" LP, also Mob 47, DTAL, Dirt, Crass, many '77-'78 7"s (Eater, Jerks, The Boys), Hubble Bubble, Contingent, etc., etc. Andrew Burton, 5, Abraham Close, Easton, Bristol BS5 0XJ, England.

LOOK, I DON'T WANNA BE THE voice for any generation. Don't want any awards. I wear thrift store cloethes and like it. I'm not famous. I just make music that means something. Can you relate? Dusk-"Coffee, Cigarettes, & Destiny." $4.00. Female offering from the pits of punk, emotions, musical revolution. It's different. Burgundy Brick, POB 13065, Milwaukee, WI 53213-0065.

PUNKS LABELS! Send me yours sale/trade/wanted lists; or even better, be human and help! Send me one recorded promo tape with various punk arts for my radio show. Blow Up Your Music Box c/o Drago Mlikotich, 55 Kreshimirova, 58211 Vranjic, Croatia.

BRAINIAC, NATION OF ULYSSES, Flaming Lips, Fugazi-propaganda, posters, photos, interviews, t-shirts, bootlegs, anything wanted will buy or trade. Also, MRR #107, and info on the Fu-Fighters wanted. Matt Gallimore, 607 S.7th St., Union City, TN. 38261

VINYL FOR BID, sale, trade. Samhain "Unholy Passion" red vinyl, Misfits "Eyes to Despise", "Earth A.D." (1st press), "Beware" 7" bootleg. Shattered Faith 7", Blasters s/t (Slash), D.O.A. and G.B.H. LPs 1985 and later, more Misfits and punk vinyl. wanted: Oi!-comps, Blitz, Business, etc., and rare Social Distortion stuff. Send questions, bids, lists, to : Tom C., 220 Meissen Ct., Alph., Ga. 30202

OUTCOLD/BRATFACE Split 7", new Toetag 7", STP "only lies" 7", Master Bleed 7", V/A "Bostons Burning" 7", V/A "In Memory of.." Boston comp 7", $3 ppd U.S. $4 ppd world Toetag "Reality" cd $10 ppd U.S. $12 ppd world "Reality" cass $5 ppd U.S. $6 ppd world. Send want lists of old Boston h.c. to Boston's Finest P.O. Box 58, Boston, MA 02134

R.H.F. HAS RECORDS and videos. Grindcore, punk h.c., metal. Send want list and 2 stamps. $3 gets you a copy of Satans Leftnut 1st demo demon core. R.H.F. Records, 149 Meadow Lane, New Rochelle, N.Y., 10805

7"s FOR SALE - Nirvana/Melvins split 7" 2 copies 1 red/ 1 blue, Nirvana - "Broken Mirrors" 7" boot, Nirvana- "The Triple Platinum EP" 7"boot, Nirvana- "Beauty and Power EP", Nirvana- "John Peel Sessions" double 7" boot, Estrus Lunch Bucket- box set still sealed, Mudhoney- "Grunge-r-us" 7" boot, Big Chief- "Brake Torque" 7" (green), Big Chief- "Get Down.." 7" (green), Fastbacks- "Now Is The Time" 7". Send bids to: Dave Larson, PO Box 2024, Seattle, WA, 98102

HEY FUCK-O'S! I'm looking for good condition early punk records ! Like: "Decline of West. Civil." soundtrack lp. Vandals, Sonics, Subhumans, Devo, X-Ray Spex "Germ Free Adoles." lp, and many more. Buy/trade. Write me if you can help, or just want to talk to a nice, weird girl. Elka Weber, 148 Via Baja, Ventura, CA. 93003. I will respond! coocoocheecoo

PUNK VIDEO-The return of DC's Decry and Power Assault, and Patient 29. "Live at the Normandy"(Oceanside, CA) 2 hrs. of video and Decry interview, etc. Completely unedited. Send $17.99 ppd to Alternative Video Concepts, 124 Chiquita #B, San Clememte, CA 92672. For complete list of all releases send $1.00 for current catalog. All checks c/o John S.

WANTED: FUN with hot looking punk babes. Also, looking for the following: Social Unrest(1st album), Clitboys 7", America's Hardcore, Against, Caustic Cause, Mutual Assured Distruction, Circle One, and a whole lot of world peace. Write for fun or with a price. Mike Tomlin 12126 Morrison St., N.Hollywood, CA 91607

THE UNDESIRABLES are looking for new bass and vocals (and maybe rhythm guitar) in the L.I./ NYC area. Chaotic spikey punk rock. Influences: Chaotic Dischord, Disorder, early UK and any awful snotty noise. Beep Lawrence at (516)426-6174 or write to P.O. Box 916, Middle Island, NY 11953

DUSK -"Coffee, Cigarettes, and Destiny." 21 songs. $4.00. Why should you order this tape? Meaning. Empathy. Understanding. Female punks are cool. She used to milk cows. The voices told you to. Intelligent. Interesting. Unique. BB. POB 13065, Milwaukee, WI, 53213-0065

SUB POP 7"s- Mad Daddy's (black), Mudhoney- "You Got It" (black) "Gatefold", Rapeman (black) edition of 2500, Mudhoney- "This Gift" (black), Lonely Moans (black), edition of 2000, Screaming Tress double 7" 1 black/1 white, Fugazi (black), Tad-"Loser" (green), The Fluid- "Tin Top Toy" (orange), L7 edition of 3000, Dickless (green). Send bids to : Dave Larson P.O. Box 20224, Seattle, WA 98102

SUB POP 7"s - Lubricated Goat (yellow) edition of 3500, Dinosaur Jr. (white). Derelicts (blue), Nirvana - "Silver" (blue), Beat Happening - "Red Head Walking" (red), Sister Ray (green) edition of 4000, Tad - "Jinx" (yellowish), Coffin Break (red), Poison Idea edition of 4500, The Freewhellin' Mark Arm (red), Smashing Pumpkins (pink). Send bids to: Dave Larson P.O.Box 20224, Seattle, WA, 98102

SUB-POP 12"s - Mudhoney- "Every Good Boy..." LP (purple), Blood Circus- "Primal Rock Therapy" 12" (red), Cat Butt 12" (green) cover signed by drummer, Cosmic Psychos- "Go The Hack" LP (red), Beat Happening- "Dreamy" LP (grey), Nirvana- "Blew" 12", Nirvana- "Bleach" LP 2 copies, 1 on Sup Pop (purple)/ 1 on Waterfront (red). Send bids to: Dave Larson, PO Box 2024, Seattle, WA, 98102

CLIFF BURTON'S GHOST is a total grind-noise band looking for other bands to do a split CD, (and possible noise comp.), with. Help us destroy music. Contact: Kevin Moseley, E-3 Div./ USS Rodney M. Davis FFG-60/ FPO-AP 96663-1514 USA

TRAIL OF TEARS malt liquor, New York's nastiest, noisiest, drug abusing hate core combo has a new demo: "Fuck Me, No Fuck You!", available for $1 and one stamp from Enoch Organization/ PO Box 143 Stuysvesant Station/ New York, New York 10009 (also, like minded bands send tune for an upcoming tape comp or write for info) andele!

BRIT PUNKS: I'm looking for Macclads cassettes, records and shirts. If you can help send me a list. Also...anyone selling off their records, send me your sale list. I'm looking for tons of things! I trade too, your list gets mine. Write Chris, Baker Centre, PO Box 40051, Edmonton AB, T5J 4M9, Canada.

SEVEN AGAINST THEBES want to disturb you. Painwatch. Pushing the limits of mind and music. 60 min. cassette $7 or compilation sampler + catalog only $3.50. Mudball Records, PO Box 1054, Salem, OH 44460.

KILLED BY DEFNICS!!! I have 5 copies - mint, unplayed of Defnics "51%/Hello From Berlin" 7" 50 dollars each + postage. 1st comes, gets it. Will also trade for other KBD stuff, Septic Death/Pushead, and Project X 7"s. Mike R., PO Box 1502, Tempe, AZ 85280. Cash or money order to Mike Rhodes. No checks!

AWESOME TEXAS PUNK ROCK write for free catalog of Texas wierdo brand punk/noise/psychedelic. Sad Pygmy CD's $10, 7" $4. Many more titles, send SASE. Lazy Squid Records, PO Box 52621, Houston, TX 77052-2621.

SUB-POP 7"s - Rein Sanction (yellowish), Hole (grey), Mudhoney - "Let It Slide" (yellow green), Nirvana/Fluid Split (green) edition of 7500, The Fastbacks double 7" 1 red/ 1 green, Dwarves - "Lucky Tonight" (orange), Godflesh (red), Seaweed - "Bill" (blue green). Send bids to: Dave Larson, PO Box 2024, Seattle, WA, 98102

ABHINANDA "Senseless" CD $9. Grade/ Believe split CD $6. Lash OutContension split 7" $4. Doughnuts "Equalize Nature"CD $5. Shield "Build Me Up..." CD $5. Spawn 7" $3. Empathy 7" $3. ppd in US. Canada/Mexico add $1 each. World add$3 each. Send cash or MO's out to Steve Peffer. Two Faced Distribution, 1058 Homewood, Lakewood, OH 44107.

BANDS!! Send you demo tape to be put on a hardcore punk compilation CD. We love everything from Oi! to girl band stuff. Get your stuff heard so you can get rich and become a fuckin' rockstar. Send stuff to: Porkchop Presents C/O Tom Mason, 12800 Vonn Road Apt. #8702, Largo, FL 34644. Rock on!

MAXIMUMROCKNROLL music classifieds

RECORDS FOR SALE/trade: Huns (1979 live LP), Hot Box Records debut 7" (4 previously unreleased tunes by Really Red, hates and Legionaire's Disease), also have vinyl of Nervebreakers, Hugh Beaumont Experience, Loco Gringos, Cringe, Delinquents, Dicks, Big Boys, Lithium Xmas, Burnin Rain. Will take in trade: uncirculated punk videos '77-'85, and concert flyers/posters. Axis records, Box 33033, Austin, TX 78764-0033. tel: (512) 445-6423, calls encouraged.

ILLY JOCKER REKORDS from Mexico need your support. Write for out little list of Mexican hardcore/punk. Send $1 U.S. dollars for fast answer or wait a long time for our sure answer. Letters, nude photos, kisses, comments, postcards from all the world write to: Jose Jiminez Armas, Apartado Postal 70-205, C.P. 04510, Mexico, D.F., Mexico.

GG ALLIN- Carnival Of Excess CD Out Now! Unreleased country songs from the outlaw scumfuc, recorded in 1992. You need to own this! $12 post paid USA $15 World. Also available Antiseen "Destructo Video" 60 min. VHS $20 postpaid USA $25 World...I have a few GG "Fuck Authority 7" (Ltd. Ed. on colored vinyl) left, SASE for prices/ catalog. Vinyl Retentive Productions PO Box 218174 Columbus, OH 43221 USA vinylret @ aol. com

WANTED! Anything to do with the Cure, Sisters of Mercy, Christian Death. T-shirts, CD's, videos. Will pay reasonable prices. Wants any gothic rock stuff. Know of any goth bands that are good? Write too! Jessica, PO Box 903, Talihina, OK 74571.

NEW PUNK RECORD STORE in Portland, Oregon with terrific old punk records-new ones too! Buy sell trade. Send want lists to: Discourage Rock Roll, P.O. Box 40422, PDX Oregon, 97240-0422 USA. Include 2 stamps (international $1 US) for our list. Fax 1-415-821-1971.

DESPERATELY SEARCHING for Jawbreaker- "Unfun" on vinyl. Also looking for Jawbreaker's "Whack & Blite" EP and any Avail videos. (High quality only.) Will pay top dollar. Greg Wells: 4910 Margo Ave., Louisville, KY 40258.

VIDEOS! Top quality! 7-Year Bitch, Babes, Bikini Kill, Boss Hog, Brood, Bratmobile, Cyclesluts, Diamanda, Ethyl Meatplow, Free Kitten, Friggs, Royal trux, Girlschool, Hole, Huggybear, Karen Black, Suckdog, L7, Lunachicks, Lush, Lydia Lunch, Muffs, Nymphs, Pandoras, Patti Smith, Runaways, Shonan Knife, Trashwomen, Supersnazz, Tiger Trap, Velocity Girl, Voodoo Queens, Woodpussy, + more. List $1 DeMattia, 8 Haddon Road, Hewitt, NJ 07421, (201) 853-4420.

THE COUCHMASTERS: Demo $2. Full 90 mins. of punkadellic fun. X Unholy Swill, 1581 Central Park Ave., Yonkers, NY 10710.

FIST FUCKERS & TRANSVESTITES wanted to buy our speed bible-reading, punk rocker sermon that will crush your dick. Limbless Torsos gurgling in blood. Tape #4 only $4.00 Ppd.: CNF, PO Box 9152, Va. Beach, VA 23450

SELLING SOME RECORDS to help launch our new store in Portland. All are original excellent condition (many are unplayed) 12" NoMeansNo-Mama, Misfits-Beware, Youth Brigade (1st edition), 10-29-79 Portland comp., 7" Ice-9, Gears, Styphnoids, Vains, Hated-"Pressure," Sado-Nation, Dicks-"Hate...," Die Kreuzen-"Cows...," Heart Attack-"God...," Agent Orange-"Your Mother...," X-"Adult Books," Vomit Visions-"Punks Are...," Controllers-"Neutron...," Middle Class-"Out Of..." Best offers to: Discourage, PO Box 40422, Portland, OR, 97240-0422, USA Fax 1-415-821-1971.

VIDEOS! Top quality! Babyland, Bordoms, Cop Shoot Cop, Current93, Death In June, Dead Can Dance, Dieform, Neubauten, Godflesh, CCCC, Gunclub, Hawkwind, Jon Spencer, KMDM, Klinik, Merzbow, Ministry, NIN, Nick Cave, Pam Teens, Pereubu, Pigface, Psychic TV, Residents, Skinny Puppy, Stereolab, Swans, Test Dept., Whitehouse, Wiseblood, Velvet UG, Zorn, + more! List $1 DeMattia, 8 Haddon Road, Hewitt, NJ 07421, (201) 853-4420.

HOWARD STERN VIDEOS: Lots of rare videos and channel 9 tv shows. Plus lots of punk videos: G.G. Allin, Nirvana, Misfits, Melvins, Jawbreaker, Beastie Boys, Devo, Operation Ivy, Manson, Bukowski and much more. Cheap prices! Send a large SASE for free catalog. Video and audio traders send list. Wax Therapy Video, 2201 Willow St., Suite D305, Signal Hill, CA 90806.

PALE HORSE PRODUCTIONS: Outfitters of the Apocalypse. John Wayne Gacy autobiography! Charles Manson collage art and model kits! Obscure CD's! Anton LaVey, Non, Charles Manson, Current 93, Death in June, Fang, Sol Invictus, Johnny Rebel, Jim Jones, David Koresh, Bobby Beausoleil, Evil Twin, Radio Werewolf, Crispin Glover and many more!!! Hallelujah! The end is near! Send $3 (refundable) to: Pale Horse Productions, P.O. Box 435, Spring Lake, NC 29390-0435.

VIDEOS! Top quality! Alice Donut, Antiseen, Biohazard, Buzzoven, Chaos UK, Conflict, Brutal Juice, Dirt, Disrupt, Exploited, Fear Factory, Fugazi, Greenday, Helmet, Jesus Lizard, Jon Spencer, Lagwagon, Mummies, Nofx, NBT, Nirvana, Pennywise, Queers, Quicksand, Ramones, Replacements, Sugar, Rancid, Rorshack, Screeching Weasel, Sebadoh, Shelter, Sheer Terror, Samiam, Ween, Wiggie, + more! List $1 DeMattia, 8 Haddon Road, Hewitt, NJ 07421, (201) 853-4420.

VOORHEES T-SHIRTS. One sided, LP cover design, black on grey, size XL only. 6 pounds UK /$12 -Europe /$13 - World(air). Cash only! to Voorhees/ P.O. Box 476/ Bradford/ BD7 1YY/ UK. Split EP out soon with Stalingrad, distributors get in touch.

RARE PUNK RECORDS, cassettes, CD's, shirts, badges, and stickers for sale at low prices. Everything from Adolescents to Zounds. For our gigantic 20 page catalog, send two stamps to: Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701. If we don't have what you want, we'll steal it!

DARK EMPIRE STRIKES BACK: The Video. Featuring: Ringworm, Bowel, Die Hard, 3 Punk Bastards, Outface, Integrity, The Inmates, Face Value, Confront, Meanstreak, and Splinter. 60 min. $12 Ppd. (payable to Jeff Grey) to: Grey Matter Video, 1819 Pleasantdale #11, Cleveland, Ohio, 44109

PALE HORSE PRODUCTIONS: Charles Fort wrote, "I do not know how to find out anything new without being offensive." Test the limits of political correctness. Rare videos, CD's, novelty items and the most controversial selection of books. They won't even let us list all of the items that we sell. Censorship stops here! Send $3 (refundable) to: Pale Horse Productions, P.O. Box 435, Spring Lake, NC 29390-0435.

VIDEOS! Top quality! 7 Seconds, Agnostic Front, All, Bad Religion, Born Against, Breakdown, Life Of Agony, Coffin Break, Dag Nasty, Descendants, Down By Law, Gorilla Biscuits, Instead, Jawbreaker, Judge, Leeway, Madball, Minor Threat, Murphys Law, OpIvy, Indecision, Ratos, RIP, Slapshot, Superchunk, Uniform Choice, Warzone, Youth Brigade, YOT + more! List $1 DeMattia, 8 Haddon Road, Hewitt, NJ 07421, (201) 853-4420.

PALE HORSE PRODUCTIONS: The kind of products that your mother warned you about!!! Rare videos, CD's, novelty items and the largest selection of underground and controversial books. Government conspiracy, occult, alternate history, UFO's, true crime, pop art, drugs, satanism, poetry, political, how-to and more. The censorship stops here! Send $3 (refundable) to: Pale Horse Productions, P.O. Box 435, Spring Lake, NC 29390-0435.

ENGINE OF LIES #3 is in the works. Bands, zines, and labels. Please send in items for review. Write for ad rates. Engine of Lies #2 is available for $2 postpaid. P.O. Box 6801, Thousand Oaks, CA 91359.

VIDEOS! Earth Crisis, Kiss, Entombed, Fear, Godflesh, Samhain, Integrity, Bad Brains, Snapcase and tons more. Traders your list gets mine. Or send s.a.s.e. to Grey Matter Video, 1819 Pleasantdale #11, Cleveland, Ohio, 44109

LOOKING FOR SCREECHING Weasel "Ramoans" LP or 2x7" Queers "Shout At The Queers" LP, The Vindictives "Partytime" 10" or 2x10", and any out of print stuff by Pink Lincolns, Screeching Weasel, Queers, and Vindictives. Will buy or trade for it. Dork, Rt 2 Box 774, Copperas Cove, TX 76522.

MAXIMUMROCKNROLL classifieds

AIDS SUCKS SUCKS sucks fucken sucks! Stupid guy in Texas makes wacky tees. All proceeds go to local aids resource center. Write for the Boss Catalog: Bill, PO Box 53832, Lubbock, TX 79453. Send something worth 29¢.

BAND SHIRTS FROM HELL! Over 600 bands in stock from obscure Indies to aargh, I hate to admit it, corporate shits! lowest prices anywhere! Fast Service! Send 2 stamps (or 2 IRC's) for amazing 20 page catalog to Rockshirts, 346 North Queen Street, Lancaster PA 17603

TOYS WANTED. Space toys like Star Wars and Battlestar Galactica, Superhero 8" Megos, Batman etc. I'm also looking for the older tall GI Joes.Buy or trade (I have 4 page record list). Rob Cleveland, 1705 Gateway, Middleton, WI 53562

PRO-ABORTION, DRUG, anti-religon, anti-union and white trash t-shirts. Send 32 cent stamp for a free catalog to Rhubarb t-shirts, PO Box 30326, Phila, PA 19103. The only thing better than speaking your mind is wearing it and sometimes it's nice to offend.

PIERCING JEWELRY: Highest quality surgical stainless steel. $1 for catalog. Lions Mark Ind., Box 1753, Iowa City IA 52240.

ATTENTION ZINE FREAKS . Children In A Jar #1 is out now. A punk zine with moral Crux, Neer Do Wells, Mixed up Drug Raids, and the pigs who get angry with it! send a stamp. I'm also doing a comp of Punk and Hardcore bands to be given away free with #2. So please send tapes. S.H. 7918 Willemette, Houston, TX 77049

RARE T SHIRTS, obscure, hard to find shirts. You name it we can get it. Any band, design. Obscure art/photos. Write your wants or $2 for list. Obscure I Tees, POBox 26817, SF, CA 94126, USA

SUBURBAN COMMANDO- new Southern California zine about disgruntled teenagers. More about "High School Psychopaths" than punk scene. Send your editorials, pictures, essays, drawings-what pisses you off? We hate jocks, adults, MTV...everything. Love beer and weird comedy. No racism. Writers will be recognized and sent copies. Please help a couple bucks. Mike, 33122 Santiago, Dana Point, CA 92629.

I AM MOVING TO Mexico City in August, but I don't know anyone! I go to shows when I can, study Spanish, rock climb and love the outdoors and good food. Please write with any information on people and places. Especially if you live nearby! Karina Escajeda, 18 Grant St #Z, Portland ME 04101

ATTENTION BANDS! Have your flyers, album covers, slogans or whatever made into stickers! Choose ant side up to 8.5 X 11. Remember, the smaller the sticker, the more you get. Very Cheap!! Your art or ours, Samples available. Write to Eclectic Groove, POB 12105, Berkeley, CA 94712 and send $1 (credited towards purchase) or SASE!

GLOWORM #1 DONE. little zine full of funnie silly neato stuff. send $1 to gloworm, 243 glorietta blvd., orinda ca 94563. send anything cool for gloworm #2 and get a free one. u can write me also, alice.

EVERYONE SUCKS, Everyone is boring. A: everyone wants something. S: what do we want? A: stories. S:what kind of stories? A: all kinds. S:we could put out a zine. A: or just get stories. Write Steve & Andy: POB 21533, 1850 Commercial Dr., Vancouver, BC, Canada V5N 4A0.

TEENAGE ANXIETY 16 yr. old punk gyrl stuck in NJ trashville/blue hair (whatever-thatmeansto ya)/ luv writing/ do a zine called ShroomWiley (send 2 bucks)/ music: Helium, Bratmobile, Heavenly, Bikini Kill, etc./ play guitar (need members for band)/ luvluv to find out if any intelligent life exists and luv to hear from intriguing ones/ send me yer lonely letters, zines, tapes, etc./ I promise to reply. Emily/ 28 Harrison Ave./ N. Plainfield, NJ/ 07060.

ALOHA MR. HAND! I'm a bored girl in search of people to write to...boy, girl, monkey, whatever. I like Rancid, Hole, Johnny Bravo, Beastie Boys, and Beck (not Loser). I also like snowboarding, drawing and haircolor. No homophobic, sexist, racist, religious extremists, etc. Write to: Elyse, 6344 Beech Ct., Pleasanton, CA 94588. I promise I'll write!

FA-Q2: I AM STARTING a hardcore zine. Punk, thrash, political, and legalization issue. Also record and zine reviews. Looking for bands to contribute, so if that is you, send demos/records for review. Send zines, interviews, art and anything else. All contributions get a free copy. Write to The Pit, c/o Eric Slaymaker, 460 Brendon Drive, Leola, PA 17540. $1.50 a copy.

MY LIFE HURTS. Peel the scabs from heart. I like beautiful stories for ugly children cause I am as ugly as a monster can be. Janes Addiction, Total Chaos, Hawkwind, Butthole Surfers. I don't know if I am me or a reflection of myself. Send me your love, laughter, tears, and pain. Girls only. No heterophobics. Steve 2410 Grove Place, Los Angeles, CA 90031

TRAVELING EUROPE this summer (August). Looking for a fellow-traveler to travel around with. Possible transportation: car, train, hitch-hiking. I'm 25, male, scenester and zinemaker, vegetarian, non-smoker, into melodic HC/punk. You don't have to be anything of the above. Male or female, old or young, vegetarian or not; it doesn't really matter. Write to: Dario Adamic, C.P. 15319, 00142 Roma Laurentino, Italy.

PATTI SMITH, ALLEN GINSBERG AN From 2-16-95, Press Program, w/photos. An evening with two extraordinary Poets. Ann Arbor, Mich. U. of M., Hill Auditorium. $6 postpaid. Kevin Morris Box 8266 Ann Arbor, Mich. 48104-2294

WARNING: THE SCENE IS INFESTED with con-men and swindlers. Protect yourself. Send $50 cash to: 535 Stevenson, San Francisco, CA 94103

MOVING TO SAN FRANCISCO and I need to meet people, roomates to share apartment. I'm 21, Gay, into Sleep Chamber, Mephisto Walz, Sunshine Blind, 45 Grave, Lovecraft, Gigit, etc. Hopefully cool roomate into same, if not that's OK. Please write as soon as possible to: Devian 2915 N. Neenah, Chicago, ILL 60634

IN YOUR FACE PUNK DWG SHIT is the name, punk zine, and issue #1 is out now. No poetry, No ad's, No interviews, just columns and a bit more. Buy it! Send one buck to: DWGSHT zine, P.O. Box 2819, Chapaign, IL. 61825

GOT FUCKED OVER LATELY? Who did it to you? List specifics. (Name, label, address, phone, etc.) and send a 32 cent stamp to: Don't Book, P.O. Box 8037, Coral Sprongs, FL 33075

BORED AND DESPERATE 18-YEAR old male into punk/alternative, tired of trends and scenes. Depressed, hopless. Needs loads of mail. Photos a plus, reply guaranteed. No bigots. Colm Smith, PO Box 832411, Richardson, TX 75083, USA

OLD ALASKAN(?) BAND The Only Alternative did a song called "The Punks Are Divided Jimmy." Does anyone have this? Also looking for an old (cira '85/'86) Tony Hawk skateboard. Write to Paul Curran c/o Take A Day, PO Box 190054, S.F., CA 94119

JONES 'n' EDDY - Hey freaks, we've just opened a piercing studio! So if you're in the area, stop in. Also looking for good hc or punk bands to work with in putting out comps (vinyl). Also got With Authority 7"s. $2 ppd. USA, $3 world! We can also help with shows (two-month adv. notice) so write now! Semd demos (w/ SAE if you want it back) to: PO Box 2902 Roanoke, VA 24001. For information and/ or appointments with Jones 'n' Eddy body piercing, call: (703)982-8866. Ask for Tobi.

GARAGE DISEASE, The journal of punk, garage, surf, rockabilly, screamin' R&B, shit blues and assorted Trash Culture, is seeking contributions of interviews, art, music reviews, photos and any other shit you feel like sending, especially music for review! Send all contributions to Babyfist Publishing, PO Box 120652, Nashville, TN 37212-0652.

BLACK BOMBER JACKET for sale. Size: large. Condition: like new (except for three small band logos written inside the jacket). Cost: $35 post-paid, money order only. Send an SASE for availability. No rip-offs! Joseph A. Gervasi, 142 Frankford Ave., Blackwood, NJ 08012.

CRAZY FUCKING VIDEOS! I sell/trade wild, uncut and rare, horror, Hong Kong action, Japanimation, depravity, etc. Vidoes for cheap prices with fast service and no rip-offs. Just send two stamps for my list. Joseph A. Gervasi, 142 Frankford Ave., Blackwood, NJ 08012. (Will trade for hardcore/punk records, especially Japanese/Swedish/UK.)

MAXIMUMROCKNROLL classifieds

ADHESION FANZINE issue 3 out now! Interviews: Overcast, Jasta 14, Holdstrong. Plus: Skate/Snow photos, vegan cooking, music reviews, news, more! Only $1.25 ppd. Free ads & photos printed. Adhesion, 1 Lisbon St., Worcester, MA 01603-2124.

BONDAGE, S-M, SPIKED LEATHER belts, collars, wristbands, and restraint systems. Punk as fuck handmade leather products. Are you sick of paying out the ass for leather ware. Guaranteed highest quality at low prices. Custom orders also made. Send one G stamp for catalog to: B. Leather, 3217 Wilmington Pk. #19 Kettering, OH 45429.

MORE CHEAP SHIRTS! New designs from Genious: "It's Great To Be Regular" (red), "The Modern Genious" (silver), "This is God. You Suck. Give Up" (olive green). "Do You Know Any Sheep (the human kind)" (navy blue) still available. All shirts XL, $12 ppd. Send stamp for illustrated catalog: Carolee Gilligan, PO Box 804, Cedar Falls, IA 50613.

HELLBENDER FANZINE: Issue 90210 out now. Int. w/Slayer, Farside, Death, and a convicted murderer. $1, 4 stamps, or trade. Send music for review, ads, comments, etc. to: Hellbender Inc. c/o Jason Horton, PO Box 547, Vails Gate, NY 12548 USA.

SUBVERT ANYONE YOU SEE! Destroy your television, cop beating, punk Lenin, and anarchy. $12 each. Sub T, 1709 1/2 E. 87th, Suite 216, Dept. MR, Chicago, IL 60617.

I HATE MY LIFE!! It's boring, somebody write to me! I love OpIV, and NoFX. I also like to read, do art, do my fanzine, play the guitar, and receiving lots of mail. Thrift shop and punk show goers please write to Emily, 2733 Birchwood Ave., Wilmette, IL 60091, USA. I really need a friend, pleeeze!!

LOOKING FOR SOMEONE to freight-hop across the US in early summer with, if interested, write to: Del, POB 580, Irwin, PA 15642.

LIKE TO TRAVEL WITH NO MONEY? The World For Free is a travel organization that helps people share houses and apartments with others— all over the world. Membership is $20 a year. Send a long self-addressed stamped envelope for information and an application. The World For Free, PO Box 137-M, Prince St. Sta, New York NY 10012.

SCRAG ZINE-#1 out now. Send $1 + stamp to 47 Pearl Street, North Weymouth, MA 02191.

DIY SHIRT PRINTER NEEDED. Looking for someone to make shirts cheap for our record distribution, will supply shirts if we have to. Have tries simple two sided design. Write for details and terms, and thanks for the help. Simple Records, c/o Chris Aliperti, POB 157, West Sayville, NY 11796.

FREE CABLE PUNKS. Laid of punk cable worker, shows you how to build your own descrambler with only seven parts you can buy at Radio Shack or any other electronic store for under $13. Easy 7 step instructions anyone can do. You will receive information on two weeks guaranteed. Send well concealed cash or money order payable to Ed Duckfield, POB 157, W Sayville, NY 11796.

15 Y/O PUNK AS FUK. Enjoys cider, DK's, The Queers, Oi, Fossil Fuel, The Pist, Blanks &&, The Partisans, Filth, Crass, being retarded, and Andre the Giant. Also fond of the Wu Tang clan. Looking for used bondage wear (belts, pants, bracelets, etc.). Tape traders send lists. I have 15 pages of all my music. Send pictures, stickers, zines, etc. All cool punks and skins, write. Noah Lyon, 67 Barclay Road, Clintondale, NY 12515. Jesus Crap=Punk Rock.

JESUS GETTING STONED, amidst the bodyparts strewn about, as he eats the flesh, drinks and spills the blood. God is getting pissed off at his testtube christchild. Tape #4 and pamphlet only $4. Send money to CNF, Box 9152, Virginia Beach, VA 23450.

CALL RIGHT NOW and leave a message, something anything. It is an Audio Zine, you see. (717)-342-9786 or send recordings to Sr. Ettel, POB 61, Dunmore, PA 18512. USA #1 is a 90 minute cassette with some written stuff. $3ppd.

CORRESPONDENCE WANTED! If your sick of the punk fad, hate racist, Nazis, and sexist, and are in search of a pen pal, write me! I promise I'll write you back! Kellie PO Box 2792 Orcutt, CA 93457

HELP! I am in dire need of punk friends in my area. I'm a 15, almost 16, year old girl stuck in Indy. Please write or call soon. Sara Barnes, 4816 E. Washington St., Indianapolis, Indiana 46201 (317)357-2048.

INCARCERATED HACKER, sculptor/writer. Many interests include: cats, ska, blues, punk, computers, weapons, sf/fantasy, arts, more. Wishes to correspond with others of similar interest. (Prefer armed and dangerous or extreme female). Ronald Davis 94B2708, Box 436, Albion, N.Y., 14411-0436.

NEW ZINE IN NJ SCENE!! Need new reading material? We've got it! Get Soperide today! 50 cents + stamp per issue. Soperide, c/o Jimbo, 217 9th St., Cresskill, NJ, 07626. Hey, want some ads; $5 for full 8 1/2"x 5 1/2"—$2.50 for 1/2 page 5 1/2"x 4 1/4". Write us something. Circulation= 400 every season.

ACK! I'M A KRISHNA! Buy my books, buy my flowers, buy my car, my house, and my leer jet. Buy my zine! $1.00 + 2 stamps. Do All Cows Eat Grass? 379 W.8th Ave., Columbus, OH, 43201. Radhe Radhe.

SKATERS! Teamwork's latest catalog #9 is avialable for one stamp, or send $300 for catalog and 97A demo tapes. If you aren't buying from us, you're getting ripped off! Trendsetters and idiots need not write: Teamwork, PO Box 4473, Wayne, NJ 07474, USA.

VAMPS, NAUGHTY GIRLS, leather girls, witches, trashie girls, send your best photo w/ bio. For new book coming in Nov. 95. Kevin Morris Box 8266 Ann Arbor, Mich. 48104-2294

CHATTERBOX--The Punk Rock 'n' Roll 'zine is out again! #2 with The Humpers, Pleasure Fuckers, Deniz Tek (x-Radio Birdman), Remains, Cramps. $2 US , $3 elsewhere. Send stuff for review— Chatterbox, 5331 Virginia Ave., Room 1-4, Hollywood, CA 90029.

AGENTS OF MISFORTUNE: #4 out now. 1-5 are $1 ppd. Bands/zines send good material in for review. 1-3 have interviews with Detonators, Brainstorm, Rickets, Landfill, etc. No ripoffs. Starved and Delirious 7" $3 ppd. Old style hardcore with female vox. Looking for record traders. Please send all mail and material to 16409 SE Division, Ste. 216-138, Portland, OR 97236-1931.

POLYSTRENE FAN CLUB!! Send one U.S. dollar to join! (you'll get cool stuff!) "Polystyrene, My Goddess" zine needs contributions: Polystyrene/ X Ray Spex photos (copies ok), indie band updates, reviews (Blast Off Country Style is one of our faves!!) Ideas, thoughts, recipes, art, etc...Polystyrene Fan Club, 265 S. Lakewood Dr., Wendell, NC 27591, USA.

I AM BORED. 26 y/o transplant can find no,like minded women to play with. I play guitar in a garage band and publish my own zine, If you are into punk, rockabilly, jazz, blues, surf, movies, and reading, please write. I am in school and can't escape. Dave, MTSU, Box 5093, 1301 East Main Street, Murfreesboro, TN 37132-0001.

HEY! I have a zine called "One Quiet Voice" out. It's a dated 44 pg. zine where record reviews turn into rants with attempts at being insightful. It's also free, stamps would be nice but not required. Trades or cool letters would be rad. Write: Thomas, One Quiet Voice, PO Box 2127, Alameda, CA 94501-0215. If anyone in the area is interested in starting a band - write!

I JUST WANT SOME fucking mail. I am into various types of music.. No country, no Grateful Dead, and punk is essential listening. Other joys: cats, cooking, painting, writing, reading, cartoons, and anything weird, strange, or humorous. Mind altering substances are not a way of life, but I do dabble. Politics bore me. Hippies bother me. Chris, 551 Ransburg Drive, North #H, Carmel, IN 46032.

WANTED -Punk for President needs a campaign manager and treasurer in order to officially register. Here is your chance to have fun with politics. We can also use state and local campaign managers, fundraisers, benefit promoters, hellraisers, graffiti squads, call-in show telephoners, etc. No minimum age. Design your own job and title. POB 236, Neconset, NY 11767. Donny the Punk.

MAXIMUMROCKNROLL classifieds

POOF, I am a loser. Bored. Enjoy popping boils, eating crumbs, and getting unusual mail from anyone. Write me, abuse me, curse me, luv me. Grrls, guys, and hermaphrodites welcome. I guarantee I will respond to anyone who writes. Be mine...Bubber. 2301 Twilight Drive, Concord, NC 28025.

WOMAN ONLY. You want to put your hands on blood. Set some sanitary pads you can wash. Economic and ecological. You can get one and do the others yourself. $2.25 each Canada, other countries add $1. Cash or money order. Ani, 5933 St-Hubert, Montreal, Quebec, H2S2L8, Canada.

QRST MONKEYS is my new zine. Issues 1 and 2 are done and 3 is on the way! It's a big melting pot of zine reviews, pen pal letters, weird poems, and a bunch of other stuff I think is keen. Send 50¢ or 2 stamps to Jessica, 1025 Thorn Run Road, Moon Township, PA 15108-2817.

SEX, SHROOMS & SMOKE. Now that I have your attention send me mail damnit! 17 yr old gorl bored in Orange County into: walks in the rain, skating, imponderables, Screeching Weasel, Big Drill Car, Farside, Blatz, Minor Threat, Tilt, Lagwagon, Rancid, Vindictives, Op Ivy and more. Cheer me up, write Yosemite, 33732 Calle Miramar, San Juan Cap. CA 92675.

25 YEAR OLD male seeks correspondence with females especially, but anyone can write. All countries! Into most punk, alternative, and gothic, zines, travel, hiking, videos, playing bass, etc. Tape trades please write: Kevin, 250 Harmon, Apt. 3B, Las Vegas, NV 89109.

OPPRESSION BEGINS IN THE HOME bumper stickers now available. If you don't have a car, put it on a friend's car. Or, save it for later. You can do that too. Send $2 cash to: Terry Rikke/ POB 172/ Newport, MN 55055.

HELP—LOOKING FOR COPIES OF the premier episode of the television series My So Called Life. Plus, gun episode and crazy substitute teacher episode. Will buy or trade for copies, also photos, clipings etc...wanted. Matt gallimore, 607 s. 7th st., Union City, TN,. 38261

R.H.F. RECORDS IS hunting for a young lady to pose for our summer catalog. Nude or semi nude all pictures of females will be considered. The one chosen gets $100 cash. Fat, skinny, ugly, all responded. R.H.F Records 149 Meadow Ln. New Rochelle, NY 10805

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DO YOU BELIEVE? Starting zine on Ghosts, Hauntings etc...I want to hear your ideas and about personal experiences you or someone you know has had or is having. any contributions are greatly appreciated. If you write I'll send you a copy when it comes together. Matt Gallimore, 607 S. 7th St. Union City, TN 38261

FREE HBO, PLAYBOY, Showtime laid off punk cable working tells all! Build descrambler for under 13 dollars, with 7 parts very easy and fast. Send 10 dollars cash or money order payable to Ed Duckfield for simple 7 step instructions. Immediate response guaranteed. DIY punks! Ed PO Box 157, West Sayville NY 11796

BI/QUEER MALE shy moody modern primitive pagan shaman poet tattooed writer woodworker musician sex magician sci-fi/ fantasy nut into music books creativity lust tribal drumming rituals Crash Worship camping Pleasure Hakim Bey TOPY Celtic Faery lore howling at the moon unity of body and spirit gardening exploring people intimacy bodies souls hearts: penpals, friends, lovers. Gabriel, PO Box 8 Rio Nido, CA 95471

RELOCATING TO FLORIDA in May CT tribal punk interested in making friends and maybe you need a roommate? I'm into Chaos UK, Misfits, The Pist, Subhumans, Blank 77, The Business, Aus Rotten and Scalping Pigs. And they better sell cider down there or I'll brew it myself. So write me Rich McKay AKA Chief, 264 Elm St Windsor Locks, CT 06096

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WERE YOU AT MAGIC MOUNTAIN on superbowl sunday. You had short blonde hair, jean shorts, an S&M belt, really high books. I had black spiked hair. If you were there or you know someone that was there on that date and fits that description then write or have her write if you'd like to: Sky, 1510 Garden St., #11, Santa Barbara, CA 93101.

T-SHIRT & PATCH SCREENS. $20 ppd. Send money, B&W xerox copied artwork in size you want, and a friendly note. You get: a screen with your design ready to print and instructions how to do it. Checks and MO payable to Brian Waits, P.O. Box 123951, Ft. Worth, TX 76121. Cash preferred. Fuck banks. Any questions at all call me at (817) 377-3025.

CHILD OF THE NIGHT looking for anyone into goth & punk, vampires, biting, blood, poetry, art, Poppy Z. Brite, E.A. Poe, the Cure, horror movies, Gaimen Comics, photography, night cemeteries, gargoyles, depressing things, unusualness, and anything dark, dreary, and sinister. All letters will definitely be answered. Jessica W., PO Box 903, Talihina, OK 74571.

BLOODY MESS on "Phil Donaue" and "Rolonda" plus London TV on VHS videotape $15.00. Bloody's leather jacket (with logo on back) only $50.00 (8 years old). Send $1.00 for list of stuff. Cash only to: Bloody, P.O. Box 9021, Peoria, IL 61612 USA.

WANTED: Rev. Horton Heat. Audio/ video will trade/ buy. To that guy who wrote me from TX w/the 4 Dots 7" - please write. I lost your address. Joey Intervallo, 16 Cedar St., Yonkers, NY 10701.

WANTED: anything (books, bibliography, articles, videos, etc.) on the Beat Generation (Kerouac, Burroughs, Ginsberg, Corso...). Any help appreciated. Will pay cash. Write to KLUR Phillippe, 14 cite Aquitaine, 59222 Bousies, France. Thanks.

THE MISFITS Post Fiend zine is putting together an all Misfits theme issue. I need your help. Please send anything, and I mean anything relating to the Misfits. Song lyrics, flyers, photos, stories, write an article, interviews, history, anything. Contributors receive a free copy, and credit. Can return contributions if you want. Post Fiend, PO Box 2031, Wylie, TX 75098.

COMIC BOOK ARTISTS/ WRITERS/ Publishers please send black and white copies of your work with permission to print in a new anthology or copies of your publication for review. MP, PO Box 2212, Jamaica Plain, MA 02130.

POINT OF INTEREST IS BACK. Number 11 is out, $1.50 ppd. I'm also looking for old contributors/columnists for my next issue, which should be a 4 year anniversary issue. Contact J. at 1134 17th Ave. #302, Seattle, WA. 98122.

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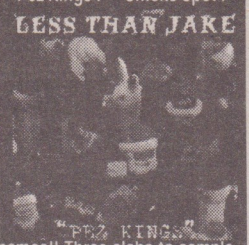

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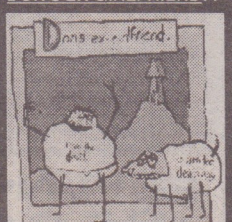

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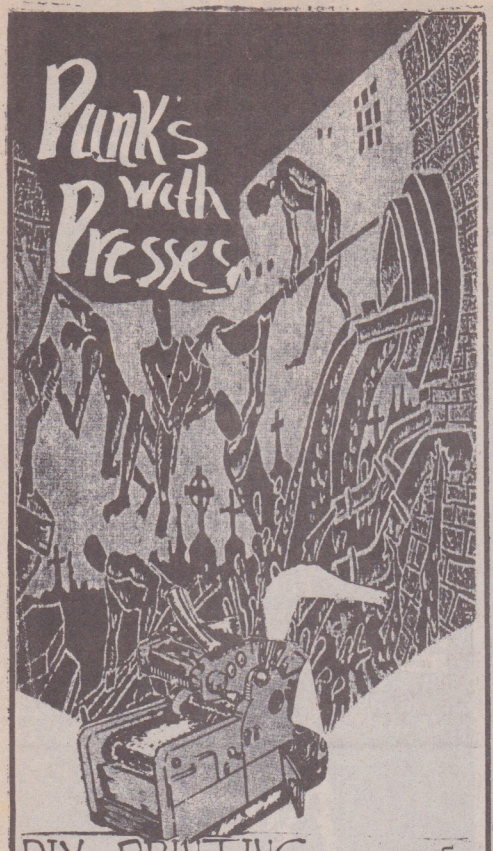

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Mail Order and Distribution

OK, so coming somewhat soon is a big compilation LP on Positively Putrid records. Bands confirmed= Los Crudos, Fat Day, Rye, Maximillian Colby, Frail, Potato Justice, Stand Off, Portraits of Past, Action Patrol, Chickita, Trollin Withdrawal, The Showcase Showdown, Death Side, Dead Silence, Christie Front Drive, Jim Jones Party Mix, Fear of Reprisal, Bound, Capitalist Casualties, Bound, Rancid Hellspawn, The Quincy Punx, Naked Aggression, and more goodies! SO DISTRIButors write for prices, and other stuff. LATER!

(THIS IS A NOTE: LIST AN ALTERNATIVE w/ your order!!!)

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Fat Day 'My Name is I Hate You' LP (100% Breakfast) -> 20 songs by Boston's finest punk/hc band...SNOTTY!	4.75
unwound 'The Future of What' LP/CD (KRS) -> Yummy. Fucking new. Fucking punk.	6.00/8.00
Frumpies 'Tommy Slich' 7" EP (KRS) ->new new new new new...w/ members of Bratmobile, and Bikini Kill	2.75
Rye Coalition 7" (Troubleman Unlimited) -> greatest band right now...styling, complex band...emo at heart.	2.50
Fucking Angels / Viscious Ginks split LP (Gravity) ->new Gravity release, fucking different...	5.00
Still Life 8" (Rhetoric)- grab this! pure pure emo...	5.00
All the President's Men comp LP (Old Glory) ->w/ Hoover, Assfactor 4, Maximilian Colby, Acme, Policy of 3, etc!	4.85
Born Against 'Rebel Sound...' CD (Vermiform) -> 20 songs...off 7", 8", flexi, live stuff, comps!!!	8.00
Born Against 'Nine Patriotic Hmyns...' CD (Vermiform) -> their LP and 10" combined...classic stuff...	8.00
Dive new 7" (Fig4) -> Second 7" from the now defunct Boston hardcore band...oh,they were good.	2.50
Swing Kids 7"(Kidney Room)- MONSTROus and BRuTAL(like End of the Line, Han-Shan)!	2.50
Frail 7" (Kidney Room)- This PA band's second 7"...great insert, lyrics, and songs...very passionate, very emotional	2.50
No Idea Fanzine #11 comp CD -> zine comes with CD with bands like undertow, assfactor4, drop dead, initial state!	5.25
Antischism 'Still Life' CD (Allied) -> ANARCHO-Punk CLASSIC from S.C....repressed. GET IT!	8.50
Education comp LP (Mountain) -> benefit comp w/ Floodgate, Policy of 3, Kisses and Hugs, Coleman, and more...	5.25
The Queers- 'Move Back Home' LP/CD (Lookout)-> the world's greatest snotty pop-punksters! another LP!	6.00/8.00
Screeching Weasel 'Kill the Musicians' CD (Lookout) -> the final chapter (compiles 7"s, etc...)	8.00
Vindictives 'Many Moods of the Vindictives' 2*LP/CD (Lookout)->from all their limited, self-released singles!	7.50/8.50
Riverdales 7" EP (Lookout) -> w/ Ben Weasel, Vapid, and Panic from Screeching Weasel!	2.75
Spitboy new 7" (Ebullition) -> great new 7"...fucking punk...fucking political.	2.35
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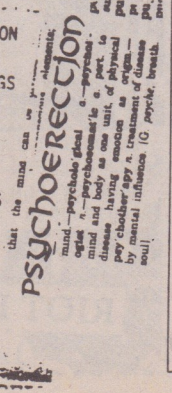

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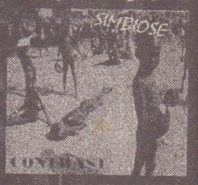

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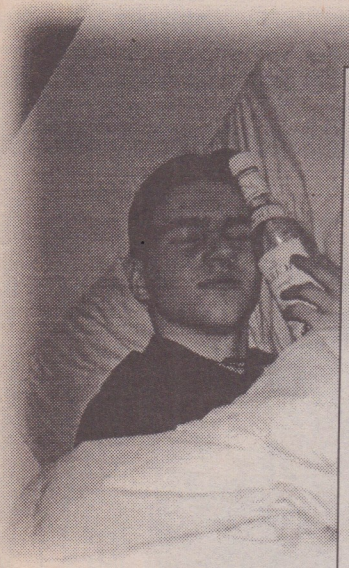

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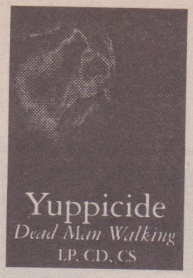

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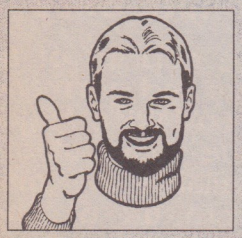

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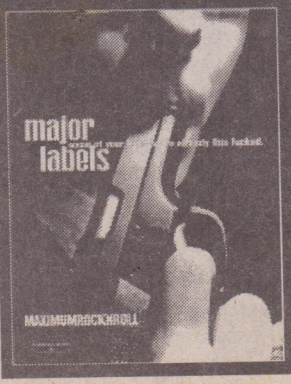

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